Metalsmith

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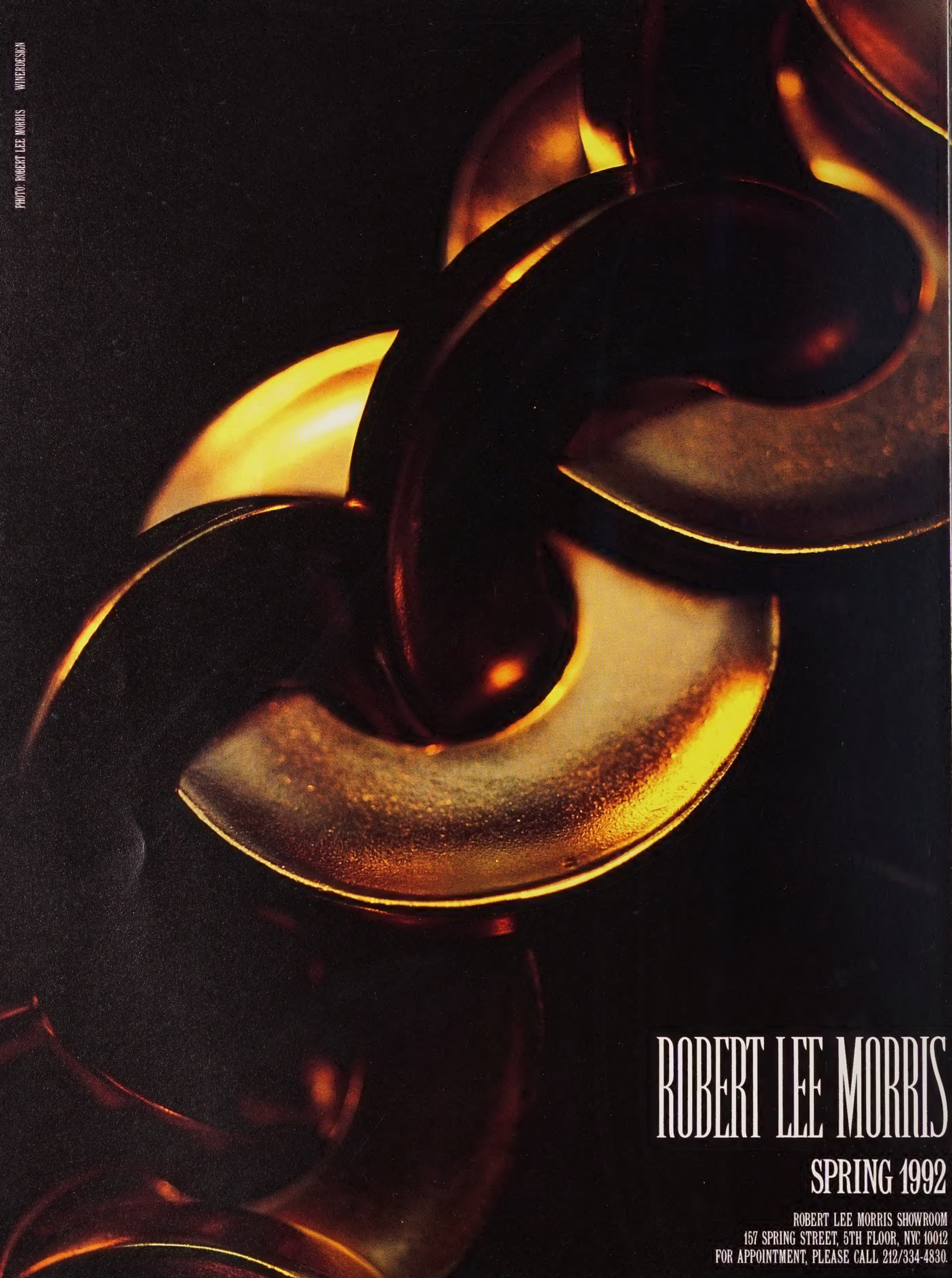

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Gijs Bakker, Jeannie Keefer Bell, Jamie Bennett, Peter Chang, Thomas Gentille, Rena Koopman, Bruno Martinazzi, Breon O'Casey

December 7, 1991 - January 25, 1992

Peter Chang, *Bracelet,* 1990
Acryllic, PVC, gold leaf, heat formed, inlaid lacquer work and carved.
Size: 6.5" diameter
Photo: Joan Broderick

Modern Jewelry: 1964 -1991

Helen Williams Drutt Collection

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Elizabeth Garrison, *Moon 4,* 1987
Silver, copper, found object (altered), mother-of-pearl.
Size: 2 15/16" x 1/2"
Photo: Eric Mitchell

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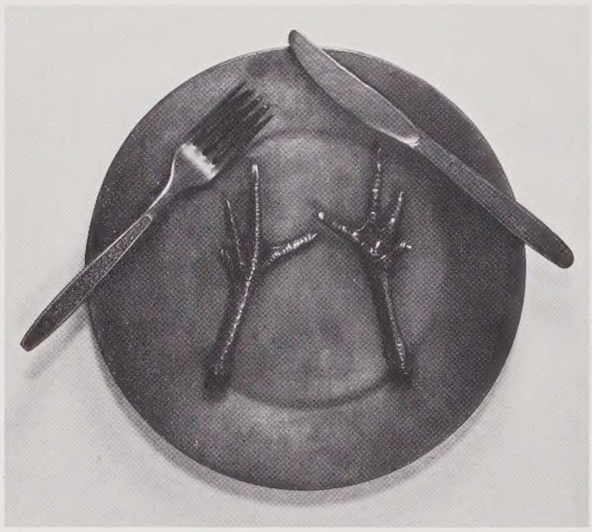

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Metalsmith

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Editorial

Because of the inordinately large number of letters that have arrived recently in reaction to the Fall issue, we have decided to devote this column and two other pages here to airing their points of view. Letters are a welcome addition to the dialogue, discussion and debate fostered by a magazine within its field. We thank those whose opinions follow and encourage that of others.

— SB

Dear Editor:

I am continually amazed at the dialogue exchanges between SNAG members and writer Vanessa Lynn. I must admit Vanessa's responses to criticism seem somewhat condescending to artists. But I believe her writing is crucial to metalsmithing's growth as an emerging art form seeking acceptance beyond craft status. She is a talented and dedicated writer. Her articles rarely contain that kind of biting criticism directed her way from your readers. She doesn't deserve such treatment and I truly hope she doesn't stop contributing to your magazine.

Incidentally, three years ago when I was first introduced to *Metalsmith*, I found the jewelry in its contents intriguing. However, I could never imagine wearing such pieces – even though my degree is in painting. Now I don't think I would ever want to wear anything but "studio" jewelry. I guess you could say I've become a collector.

Also, your magazine design is gorgeous. I hope you're paying your designers well, so they'll stay around for a long, long time. I've never seen such a beautifully designed periodical. The handling of type, color and photography is nothing short of brilliant. Your product just keeps getting better and I do appreciate your efforts.

Alexa Smith, Fort Worth, TX

Dear Editor:

I again commend Donald Friedlich and Judith Mitchell for presenting an insightful interview in the Fall 1991 *Metalsmith*. Their choice of title, "Reflections & Remedies," tells us that their intent involves some resolutions of the old burning issues of jewelry as art, etc.

For me there was a sense of disappointment that the dialogue was so long on reflection and short of remedy. In response to the closing question, "Should we be courting the enthusiasm and support (of the outside world) or should we just work?," the two artists, Bennett and Gralnick, as well as the museum curator, Trapp, predictably, put the work first but then each made very negative statements about our audience and market as being appropriate or valid in our consideration. Bennett even goes on to suggest that our field needs to mature before we rush into the marketplace.

Surely such isolationist sentiments from what is presumably the cutting edge of our field is alarming. Do the artists in a culture not have a responsibility to society at large to add to the culture's diversity and wealth? Have we no sense of mission? I hope that when the "remedies" portion of this series is reached that it will help rally a movement within SNAG to address the real need to broaden the audience for our work. Will the constant whining about how the public is not ready for us ever give way to reaching our beyond the fragile network of just a few important galleries, collections and publications? Is contemporary studio jewelry really so parochial?

The facts are that our movement is very much more robust than these interviews would have one believe and that we are making tremendous progress in reaching an audience. Our failure as a movement is only that we have failed to be accepted by the institutions of fine art. Many of our number have had their hearts set on full-fledged artist status. I suppose that they want to see jewelers represented in the Whitney Biennial, and so do I. Given the unlikelihood of that occurring soon, is it wise to be preoccupied with this aspect of our cultural niche? On the other hand Susan Cummins, the gallery director, and Sandra Grotta, the collector,

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Metalsmith

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Letters continued from page 4

were very positive in their statements about the fostering of collecting. This is where I believe the crusade needs to be fought and has already made significant progress.

The ivory tower ethic that an artist should be self-motivated and always follow his heart to create the best possible work is naive. All but a very fortunate few would starve following it. It is, however, a very powerful ideal that we should treasure as a goal. I believe that an all-out effort to promote collecting will bring many of us closer to that goal. People buy, give and wear jewelry but only a few think of themselves as collectors. We can change this by suggesting to our customers that they are collectors and whenever possible sharing as much of our feelings about our work and our movement with them. It won't always work, but when it succeeds the customer, now collector, starts to look for a deeper significance in their acquisitions and learns to look for what is important, what constitutes progress and excellence, thus joining the artist in the quest for the greatest creative potential.

The closer we can come as artists to achieving our best work the more successful our movement is. Validation in the marketplace is much more powerful than any combination of grants, museum acquisitions or serious criticism in print. Sales of an artist's best work is the ultimate way of motivating an artist to do the best work. The marketplace can be influenced and it is up to us to shape it where ever we can. We owe it to ourselves and our culture to work, promote and conspire to share our vision and bring it closer to reality.

Stephen Walker, Andover, NY

Dear Editor:

Living in an information avalanche as we do, it becomes increasingly important to be discerning of the information we receive. It isn't enough to read something; we need to examine the bona fides of the author. The last issue of *Metalsmith* contained two articles that illustrate the importance of this issue and the difficulty we in the field are having with it.

The Friedlich and Mitchell interview includes two artists, a curator, a gallery director and a collector. The artists have diligently built up a record of accomplishment that gives credence to the opinions they state in the article. The curator, because of the superstructure of museum staffing and the credentials required for that fields is similarly authenticated, and the gallery owner can point to a balance sheet to verify that she understands the marketplace. But what does a person have to do to become a Collector? I don't mean to offend Mrs. Grotta; for all I know she has the same breadth of experience and learning as the other people interviewed. But no bona fides were presented.

In the same issue, Keith Lewis took the opportunity of his review of the Atlanta SNAG conference to attack Robert Lee Morris, citing with disgust his reference to the cash volume of his company. In the context of fashion design, which was the stated topic, these seem relevant credentials; neither good nor bad but simply a reference that lends credibility to his opinions. If a novel is advertised as selling a million copies I don't assume that I'll like it, but I'm not offended by the statement of fact.

As the field of metalsmithing continues to mature it should take council from all sides, sometimes accepting advice while ignoring it at other times. This process will become easier if we keep a clear and impartial eye on not only the advice but its sources.

Tim McCreight, Portland, ME

Dear Editor:

Donald Friedlich and Judith Mitchell's interview and article concerning metalsmithing and marketing was exceptionally provocative and illuminating. In regards to Jamie Bennett's thoughts on wearability, I was extremely impressed with the expression of his philosophy. He encompassed the entire issue beautifully. However, his statements concerning what he terms "vanity jewelry," as opposed to studio jewelry, are nearly oozing with innuendo and reverse snobbery. Truly exceptional jewelry is self-evident, whether it's done in gold or plastic, but because of today's reverse elitism, some hack can glue plastic beads on a cardboard box and he's instantly deified. I call on *Metalsmith's* cover of Fall 1989 to illustrate my point.

We're not going to get anywhere until the broad spectrum of jewelry work is presented on an even playing field. The public shouldn't have ill-conceived lumps of rubber foisted on them anymore than attempts to seduce them with glittering gobs of golden junk. I agree that the use of traditionally precious material cannot render poorly conceived work into art, but using cinder block and rubber in jewelry doesn't automatically make that leap either. This range of expression and intent is certainly evident in my own work. Hell, yes, some of my pieces are made to pay the rent. I don't have the luxury of tenured professorship. But I've also created works that are personal, powerful and expressive and I don't appreciate them being dismissed without consideration because they're made of gold and gems.

In conclusion, I would like to say that there are other avenues to follow in marketing one's work. Although I do enjoy an excellent relationship with my galleries, I also benefit from the experience of selling directly to clients. Partly because of the situation expressed above, I've been unable to get into all but one of the best national retail craft shows. Therefore I've decided to hold my own private show. I don't know if it will work but it also feels very good to do for myself and maintain control of my own destiny.

Jeff Wise, Durango, CO

Dear Editor:

In the Fall 1991 issue of *Metalsmith*, Mr. Keith A. Lewis devoted a quarter of his review of the Atlanta SNAG Conference denouncing me. His allegations as to the "quality of my work, its derivative nature, my pseudosophistication, cultural appropriation, lack of integrity, crass exploitation, self-adulation and aspiration to the almighty dollar," are truly undeserved. He has obviously missed the point of not only my presentation but of what I have come to represent to the society of metalsmiths.

I am not out to conquer or to be a hero. Whether one likes my work and my methods or not, it is clear that I have taken the design, manufacturing and business of jewelrymaking beyond the restricted arena of academia, galleries and museums. Having started from the traditional one-bench, studio/cottage level, my business is now at the level of a major industry, selling in 300 stores in 14 countries. I am not boasting or being immodest, I am simply explaining my position. I operate from such a different perspective than the average metalsmith that it is unfair to compare me to most of my peers.

Mr. Lewis degrades the fashion world, the very industry that supports and nurtures creative jewelry design more than any other. He is unwittingly closing the doors of alternative choice for other aspiring metalsmiths by denouncing all that I stand for. If I were as corrupt as he is saying, then the conference audience would not be so deceived as to have given me a standing ovation.

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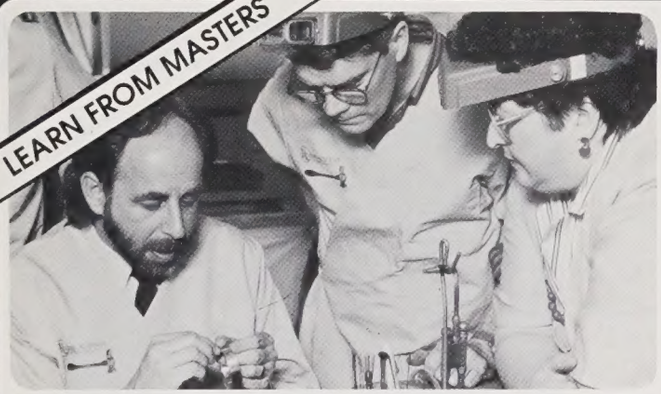

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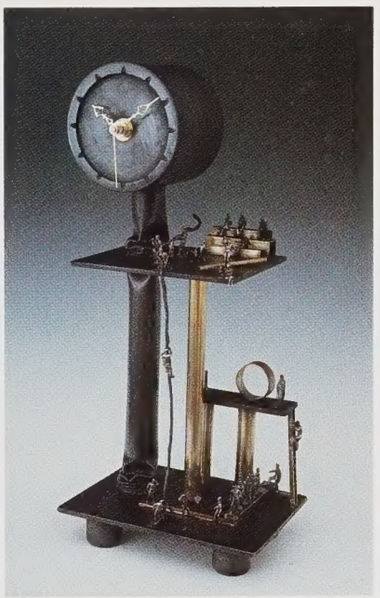

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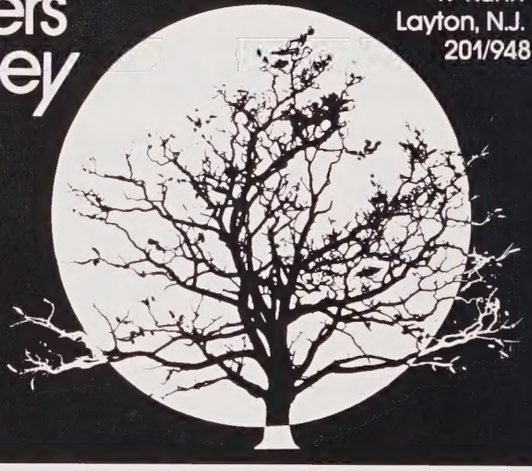

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Ed Wiener 1918-1991

Ed Wiener, the noted mid-century jeweler, died of a heart attack on July 21 in New York City. He was 73 years of age. Before he died, however, Ed was beginning to receive the recognition he so heartily deserved. In 1988, Fifty/50 Gallery in New York staged a retrospective of his work. And he was included in the 1991 traveling exhibition, "Design 1935-1965: What Modern Was," organized by the Musée des Arts Décoratifs of Montreal. In the latter exhibition, his jewelry was shown alongside the work of such luminaries in the metals field as Jean Puiforcat and Henning Kopel (for Georg Jensen), as well as in the broader design context, with examples from superstars such as Tapio Wirkkala, Raymond Loewy and Charles and Ray Eames.

Ed was a sculptural jeweler, yet he staunchly maintained his differentiation between the two artistic disciplines. He believed, and his output bears witness to the fact, that jewelry must relate to the body in scale and proportion, be comfortable and beauty-enhancing. The so-called fine arts did, however, inform his esthetic. He was especially influenced by the cubist sculpture of Alexander Archipenko, the lyric, craft-conscious mobiles of Alexander Calder, the abstract expressionism of Hans Hoffman and primitivism.

Ed actually fell into jewelrymaking as a profession almost accidentally. He worked in his father's butcher shop until World War II, when he discovered an aptitude for manual skills while working on a radio assembly line. Inspired by seaside motifs while on vacation in Provincetown, Massachussetts, in 1944, Ed toyed with the idea of jewelrymaking. It occurred to him that such an occupation might be a fulfilling way of earning a living. And in 1945, Ed and his wife, Doris, enrolled in a general craft course at Columbia University, at the instigation of a friend who was already registered. His first pieces were monogram pins, fashioned from silver wire, which he made in his kitchen/studio.

In 1946, Ed opened his first shop in Provincetown, where he lived at the epicenter of that town's bohemian and artistic culture. Many artists were patrons of his work. As art historian Dr. Blanche R. Brown wrote, "The pin [I bought] identified me with the group of my choice – esthetically aware, intellectually inclined and politically progressive... That pin was our badge, and we wore it proudly."[1] Encouraged by his Provincetown success, Ed opened "Arts and Ends" on West 55nd Street in 1947, and, in 1953, moved this retail establishment to West 53rd Street, near The Museum of Modern Art. Until 1958, he maintained a second New York shop in Greenwich Village as well.

In 1965, after moving to a new studio/store on Madison Avenue at 57th Street and making several visits to the Musée de Cluny in Paris and gem-cutting centers in Jaipur, India, Ed decided to turn his attention to gold and precious stones. He had said all he could with silver and wished instead to experiment with a metal that wouldn't oxidize and with which he could explore texture and color. He was also becoming interested in the amuletic qualities of gemstones and jewelry.

Before he died, he was involved in what he referred to as "the great reprise," his resurrection of motifs he first used in the 1940s and 50s, that is, the spiral, bird, fish and shell forms. He worked to the sounds of his beloved jazz in a studio on 29th Street and 5th Avenue. He loved to reminisce about the jewelers of the 40s and 50s to anyone who would listen. He was full of stories about Sam Kramer, Paul Lobel, Art Smith. Ed Wiener was a great jeweler. He was a great character. He will be greatly missed.

– Toni Lesser Wolf

1. "Jewelry by Ed Wiener," exhibition catalog, 1988, Fifty/50 Gallery, NYC.

Charles Loloma 1921-1991

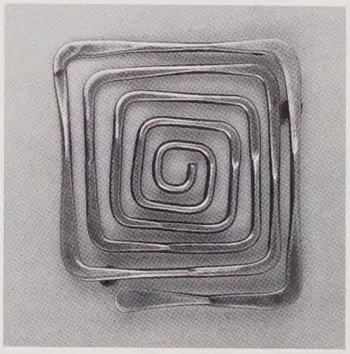
Charles Loloma's recent death leaves an emptiness in the realm of creative jewelry that reminds us of the tremendous influence a single individual can have. His jewelry had roots in his Native American background, but it was his departure from that background that allowed him to stand apart and be recognized as an innovator. His lavish use of stones, wood, ivory and other materials in a free and expressive manner carried his work far beyond his antecedents and created an opening within which numerous jewelers have worked. More than any other person, Charles Loloma was responsible for the renaissance and diversity of styles of Native American jewelry in the second half of the 20th century.

Charles's artistic career began in high school where he studied painting. In 1945, he moved away from the Hopi Reservation to study ceramics at the School for American Craftsmen in New York. He later returned to Arizona to open a ceramics studio at the Kiva Crafts Center and taught a ceramics course at Arizona State University from 1954 to 1958. It was during those years that Charles changed media and began his jewelry career. He established an international reputation and was featured in many magazines, including *National Geographic, Arizona Highways* and *American Craft* (see *Metalsmith*, Summer 1991, for a recent feature on Charles). In 1973, he became a member of the Arizona Commission on the Arts and Humanities and, in 1974, he was artist-in-residence in Japan and Korea. In 1976, he was made a Fellow of the American Crafts Council.

In his later years Charles returned to the Hopi Reservation in Arizona and reestablished his place within the Hopi tribe, taking an active role in ceremonies.

A scholarship fund has been established in Charles' name: Charles Loloma Scholarship Fund, Institute of American Indian Arts Foundation, P.O. Box 20007, Santa Fe, NM 87504.

– Douglas Steakley



Ed Wiener, *Pin*
silver, 2⅝ x 2½", 1946

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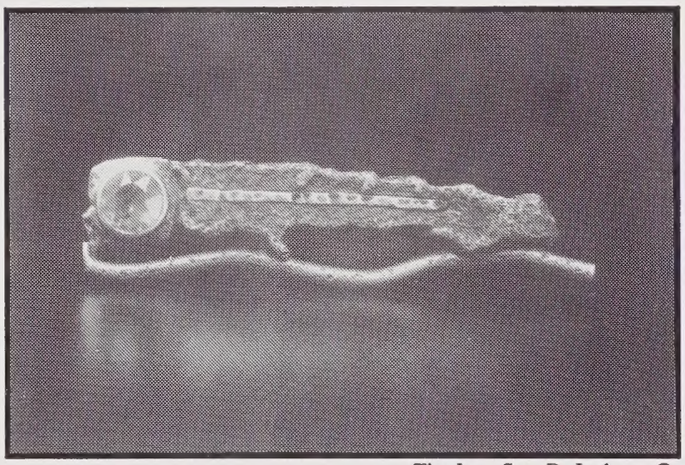

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Recent Sightings

by Bruce Metcalf

"Seduce Me"

Recent thinking about jewelry has looked at the field in two ways: as an idea and as a practice. The idealists tend to think about the definition or limits of jewelry, and to produce objects that may be wearable but rarely are worn. Practitioners tend to think about jewelry in a market and social context, and intend their jewelry to be worn by their clientele. At present, the two discourses don't have much to do with each other.

There has been plenty of good discussion about jewelry as idea, but less about practical jewelry. People speak of design, workability, technique and economics, but very little about the nature and function of jewelry as it's worn.

So, what should practical jewelry do? Here is an object, on the body, being worn because it satisfies a motive of the wearer. That motive is involved with being seen and judged, in creating a first or second impression. Jewelry can be regarded as a bit of private propaganda, and its success in conveying its intended message might be a criterion of the object's success. Wearers with to say something about themselves, to be seen as either the same as or different from their audience. Either way, the wearer hopes to be convincing. In the end, one of the functions of jewelry is to seduce others into thinking about the wearer in a specific way.

In a related vein, one could analyze jewelry in formal terms. A relatively small object is placed on the field of the body, in competition with clothing and with the surrounding environment. Because jewelry cannot resort to the careful isolation of an art object in its controlled (gallery or museum) setting, jewelry must be calculated to attract attention to itself. It must trade in the formal devices for making itself a focus of attention. These devices are the instruments of visual seduction: brilliant color, highly contrasting surfaces, absorbing detail, precious material. It is no accident that these same qualities are present in body adornment from almost every culture and historical epoch. Whether the material is gold and diamonds or bird-of-paradise feathers and cowrie shells, and whether the nose, ear or finger is being decorated, one purpose is the same: to seduce the audience.

Thus the "jewel" is usually connected to a society's standards of beauty. For Euro-American culture, this standard has related specifically to precious metals, gems and enamel. The influence of modern art has eroded the power and persuasiveness of such materials, and, for the past three decades, jewelers have searched for new materials and have incorporated new standards of beauty. Where the glitter of diamonds and the allure of gold once satisfied, studio jewelers have discovered plastics, base metals, found objects, fiber, even paper. But still, these materials are handled in such a manner as to render them attractive. The play of light on Carolyn Broadhead's famous monofilament veil is a lovely as the reflections from a faceted gem. The paintings of Pollock and De Kooning have taught us to appreciate the massed textures of a Lam de Wolf fabric collar. Truly ugly, intentionally ugly, jewelry is generally confined to the art schools and universities.

In the art academy, it's held that making an attractive art object is easy, almost formulaic. One knows the pretty colors and pleasant themes, so producing seductive art poses no problem. Furthermore, to seduce the audience means to refuse to challenge any preconceptions or to expose any unpleasant realities. Thus, seduction is regarded as an evil. To call a painting seductive is to insult the artist. Modernism demands difficult art, an art that is critical of accepted standards and received ideologies.

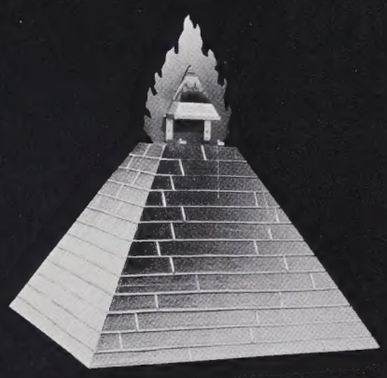
A persuasive case for the Modernist rejection of seductiveness was provided by this year's New Art Forms Exposition in Chicago. I found hundreds of delectable forms, dozens of enticing glazes and acres of ravishing glass. Prettiness and loveliness multiplied, uncontrolled and unchallenged. The craft market is moved by *seduction* in a bit way. In the midst of all the glitz, however, I found precious little that seemed adventurous, or thoughtful, or even beautiful. Most of the visual interest has moved to the surface, and it seemed as if every object was trying to proclaim its attractiveness more emphatically than the next. After a couple hours of this, I was bored and somewhat depressed. It was as if somebody was playing a piano that had extraordinary tone, but only one note. All the sparkling objects eventually seemed relentless and monotonous.

In the end, to blame my feelings of monotony on seductiveness would be a mistake. The problem was not so much that the crafts in Chicago were ruthlessly attractive, but that they offered nothing beyond their prettiness. The devices of visual seduction are like a door, and it's the room beyond that ultimately interesting. An object can offer all kinds of delights and temptations to the eye, but those pleasures can begin to fade after the second or third viewing. To sustain one's interest, deeper pleasures and subtexts must be offered. Seduction it like an invitation, an embellishment, on the doorway that beckons a viewer on to more subtle enjoyments and meditations.

Practical jewelry needs seduction. Overly plain jewelry gets lost on the body. Ugly jewelry repels. Practical jewelry must appeal in order to remain visible and convincing. That much everybody knows intuitively. But glitter and glitz is only the doorway, and the question remains as to what the fancy invitation is for.

Bruce Metcalf writes a regular column for Metalsmith.

Above
Sharon Church, *Foliate Collar*
oxidized sterling silver, fumed and cut glass beads, snowflake obsidian beads, 1991
Photo: Thomas Brummett



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Albert Paley New Sculptures

by Sid Sachs

Albert Paley, acclaimed as America's finest artist in iron, has recently shifted his focus from jewelry, domestic objects and architectural embellishments, to sculpture.

An exhibit of this new work was mounted last spring at the Rosenwald-Wolf Gallery at the University of the Arts, comprising 20 sculptures executed from 1989 through 1991, along with sketchbooks, maquettes and installation photographs. Together with a concurrent exhibit of tables, lecterns and plant stands at the Snyderman Gallery, Philadelphia, this exhibit provided a venue to measure the success of Paley's new "non-functional" designs.

Although Joseph Giovannini in the U. of A. catalog essay states that Paley's functionalism has receded in these new sculptures, they can be seen as an extension of his earlier architectural commissions. When Paley was making functional objects, he had certain constraints, i.e., gates had to fit doorways and be architecturally compatible, tables had to be flat and the right height to put objects on. With sculpture, these guidelines are nonexistent or ambiguous, to say the least.

With the pylons for the Wortham Theater Center for the Performing Arts in Houston (1987), Paley still had architectural scale to contend with, determined by viewers entering and/or navigating the space of the center. The sculptures, on site, are not as nonfunctional as they appear in photographs. Paley's pylons are, in effect, jewelry for the architecture, dressing up the locale with sparkle and a faux orientation.

The visual focus of the interior is provided by Paley's decorative sight lines. The tiered complex of the Wortham pylons expressively supports the visual axis of the escalator. Ascending the stair, the four pairs increase progressively in size and movement, making a metaphoric transition from the "quotidian external world into the magical world of performing art."[1] They contribute to the mise-en-scene but are not fundamental to its direction, which remains the power of architecture. They are more like signage, beckoning, welcoming the audience. Without them, however, the space would not flow differently; the audience would still ascend the stair and enter the doorway as the path of least resistance.

In Paley's earlier functional work, the repetition of vegetal forms, neo-Art Nouveau arabesques,[2] built up triumphant synergistic rhythms. The whole was greater than the sum of the components. In this, he was probably influenced by his mentor Stanley Lechtzin at Tyler School of Art and by the concurrent revival of interest in the 19th-century Arts and Crafts and Art Nouveau movements.[3] These early works evolved as a result of usage, functioning as gates or jewelry. Jewelry usually does not violate the physical integrity of the body, i.e., a brooch does not pierce the chest wall, a ring retains a smooth interior surface as it surrounds the finger. Jewelry radiates from the foundation of the body outwards; it is planar relief. A gate or fence also delineates a plane, a territorial limit, sanctuary from frontier. A fence outlines space, defining property by its height and length. It does not consume space as fully volumetric constructions do; it segments it, partitioning it in a formalized sequence. Paley's functional sculptures often derived from this type of operational structure, compositionally around an axis in one plane. For example, in the Renwick Gallery gates, the central vertical division of the gate-opening is over-emphasizing by parallel ridges that unfold bilaterally like fronds. For all their seeming complexity, the "Art Nouveau" Paleys are compositionally repetitive, building up diversity by units across the surface. Paley's new sculptures, moreover, are compositionally more Baroque, with haywire, daring compositions. They tease the eye to follow strong verticals, then fan out.

At their best, Paley's new sculptures could be characterized as organic cubism. He seems to be striving for a recombinant mixture of *New Free Style* decoration[4] and David Smith. The tops of Paley's sculptures give way to the decorative impulse. *Synergy* (a.k.a., *Ceremonial Archway*, 1987) and the Wortham stairway sculptures end in a kind of finial, fascia or flower bud. In *Aurora* (1990), this blossom has unfolded into an array of flattened plates, literally radiant as dawn. Beneath *Aurora*'s plumage are stalklike forms that spread like the papyrus columns of Egypt. In *Sculpture VI* (1989), this flower erupts organically from a stalk complete with tendrils. These metal flowers are subliminally reassuring and peaceful, like plowshares forged from swords. They also provide Paley with a sophisticated solution to capping the stolid constructions of vertical stalks. More mechanical inorganic plates top *Olympia* (1990), *Hector* (1990) and *Moment* (1991). In *Composition 1* (1991) and *Diagonal* (1991), smooth vertical stock is bent down, pulling the viewer's focus back to the center of the composition. *Diagonal*'s polished limblike forms remind one of abstract figures by Noguchi or Fritz Wotruba.

Aurora
forged, fabricated mild steel, polychromed, 1990
Photo: David Diaz Guerrero
Courtesy: Fendrick Gallery, Washington, DC

The most insistent characteristic of the sculptures are the banners. Paley's earlier tendrils forms are flattened into a planar ribbon, often unfurled in bilateral symmetry but with-out the obsessive mirroring of the Renwick gates.[5] The issue with these lateral banners is their specificity. Paley refers to them as trompe l'oeil, and they do briefly suspend belief of their material mass. One sees them, however, as pretext, mere representational accents, at odds with the rest of the formal and austere work. In the case of the Wortham Center, the ribbons deck the stairway in a celebratory and festive way. This is relevant for a theater, but what happens when it's outside an apartment complex (*Synergy*, 1987, Philadelphia Redevelopment Authority) or the Birmingham Museum of Fine Arts? How do these banners function in *Olympia* (1990) outside the AT&T building in Atlanta?

Even more germane is the question of the banners' originality. Initially, the Wortham project was to have involved palm-shaped lanterns, knockoffs of designs for the Royal Pavilion at Brighton, England. When the architecture was modified, Paley arrived at the present solution, ribbons that are often defined by the adjective "festive." That same approbation is used to describe a major work of Post-Modernist architecture sui generis, Michael Graves's *Portland Building* (1980), whose lateral facades are appliquéd with flat, draped garlands. "Originally Graves's garlands were to be free-floating 3-dimensional ribbons."[6] Since Paley attributes his influence as Greco-Roman, and Graves has similar affinities, is this a case of cultural convergence? If, to follow this logic, Paley now considers himself a Post-Modernist, it is an odd restrictive interpretation of the term based on the assumption that PoMo involves mere decoration.[7] If Modernism is misunderstood as progressive reductivism to a personal artistic essence, then Post-Modernism involves the hybridization of diversified sources of cultural pattern as oriented by the audience in tandem with the artists. Post-Modernism can be considered the condition of the post-Industrial age;[8] therefore Post-Modern blacksmithing is probably a contradiction in terms. Post-Modernism is a pastiche, an impure blurring of forms and formats "displaying an acute self-consciousness about the work's constructed nature."[9] Post-Modernism questions the authority of the Author, the internal originality of genius, of creativity emerging from one individual. Memphis designers, for example, combined lowly patterned Formica with high art marbles, Italianate classicism and the zap of Minnie Mouse.[10] Compared to these cross dressers, Paley merely meanders in style.

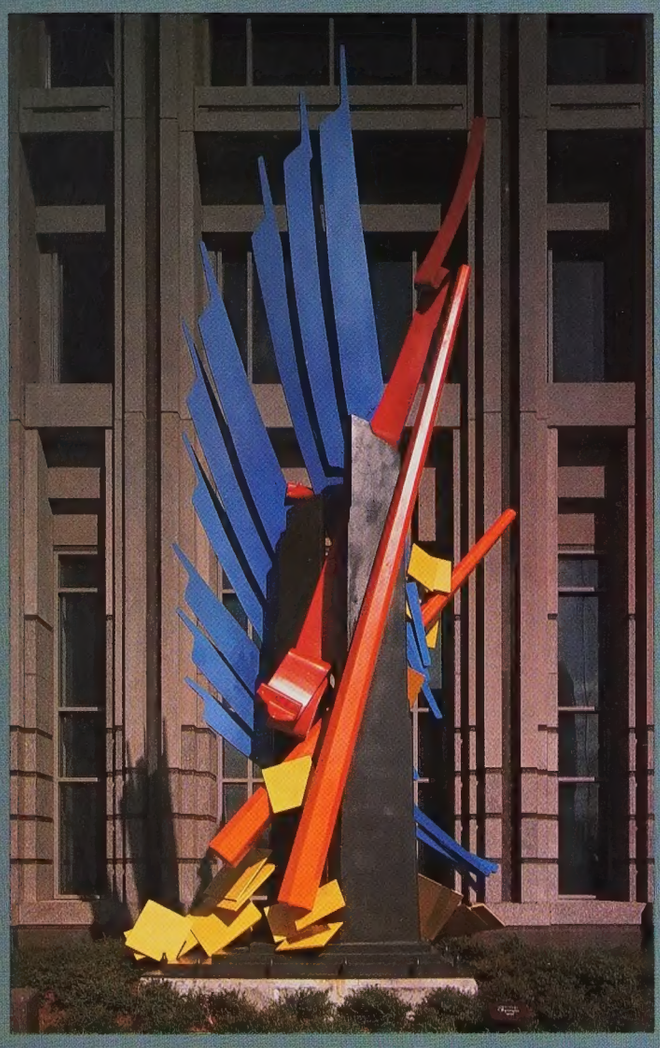
Although Paley's new sculptures are the most mannerist of his career, they still situate themselves squarely within mainstream Modernist sculpture concerns, Paley's sculptures are additive, aligned along a vertical, priapic axis and built upon integrated bases. They deviate and challenge the welded steel tradition of sculpture on several counts. First, the lineage from Julio Gonzalez to the Bennington School of the 1960s relied on speed of technique and the implied direct automatism of found materials derived from Cubism and assemblage.[11] Paley uses welded assembly, but because he fabricates his individual components, speed becomes a factor not of welding but of staff time.

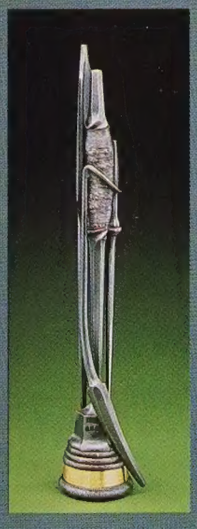
Second, welded sculpture customarily dealt with drawing in space. Instead of investigating line and drawing open, pictorial compositions, Paley keeps his sculptures surprisingly tight, creating solid volumes from individual units. There are few openings in Paley's monoliths that would allow for the environment, the chaos of the void. Line is determined by the edges and the outline of the components themselves. Paley manipulates the steel but rarely uses its tensile strength. In a perverse reversal of welding's norm, Paley's sculptures deal with mass by accretion, mass by collective detail, relinquishing the strength of metal's line for its solidity.

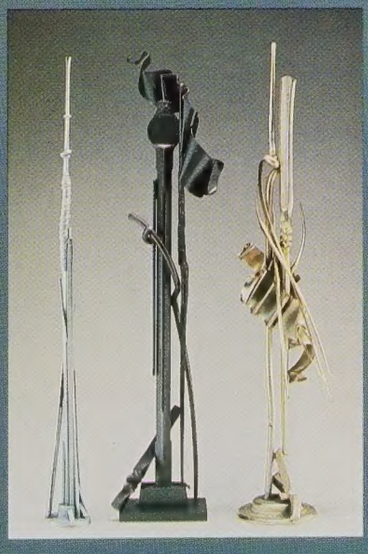
Third, Paley's sculptures deal with the issues of ornamentalism in a new way. David Smith, whose name is virtually synonymous with modern welded sculpture, ground the sides of his *Cubi* series and earlier scumbled their painted surface; in these were residual traces of Abstract Expressionist handwriting. Paley, on the other hand, often tortures and tests the limit not just of the skins but of the entire body of the steel stock. The striations and ridges (twisted into being with a modified elevator motor) are in effect the decoration. Process and procedure create a surrogate for design. It is a continuation of Paley's involvement in the "ornamental surface-movement"[12] of Art Nouveau. By controlling the speed of twist, Paley varies surface effect from tight, clotted convolutions to half-inch grooves that spiral, then unravel in whorls. In *Moment* (1991), a small threaded ovoid sits on an elevated platform, like a seed pod in a naturalist's collection table. In *Sculpture VI* (1989), the surface of a wide erect plane is covered in ripples that are reminiscent of Bryan Hunt's waterfalls; it seems that Paley has fused the surface of the steel with the action of a torch.

In an arch-conservative act, Paley builds his sculptures upon tiered bases.[13] The elimination of the base, like the introduction of welding, is a basic feature of Modernism. A baseless structure becomes a literal object in the real world, set into real space without the defensive artifice of the plinth. The plinth is a traditional, culturally established setting for the perception of sculpture. The sculpture's base eliminates distractions from other non-art objects in the viewer's field of vision, insulating the sculpture, ordering perception and acceptance.[14] The Paley statues revert to art and not to experience. The pedestal makes his work statue-like.[15] Ironically, his gates, beds and plant stands do not have bases and one can approach them, relate to them more directly as both objects and literal sculpture. Paley's recidivistic bases literally elevate the welded masses away from Modern grounded sculpture in a fit of classical elitism.

Consistent with his elitism, his sculptures appear distanced, almost afraid of being touched. Compared to other contemporary sculptors Martin Puryear, John Duff or Christopher Wilmarth, Paley actually flees from tactile handling of his material. No matter how frantically he twists his spiral elements,they remain aloof, visual documents understood by the eye and the mind rather than emotionally, viscerally and haptically through the body. His drop-forge makes a machine's impression, not the hand's hammermark. There is no evidence of welding, grinding or any direct hand-finishing. Even his signature is stamped as a corporate, impersonal, jewelrymaker's chop.[16]







Spraying or brushing paint uniformly (sans brushstrokes) makes Paley's color seem to emanate from within the body of the steel, to glow (perhaps like his experiences at the forge). They seem to dematerialize form. The hues are metallic, industrial. The impersonal facture of his paint may be a function of his studio approach (Vincent Massaro, a local artist, was given charge of his painted surfaces[17]), or some architectural requirement, as it seems to stem from a corporate mentality rather than an individual sensibility.

The critical problem with Paley's sculptures is placing them contexually. Analogies are made by Paley's supporters to Abstract Expressionism and Post-Modernism. Paley himself states, "There's an alignment with what Abstract Expressionism was about; you have certain materials and they behave in a particular way. The artist engages with this; one thing is not primary with another; an interchange takes place. The work – the final object – is just a by-product of this relationship...the link with Abstract Expression does not imply that I am dealing with an abstract vocabulary but [a visual language] where the sense of logic is organic."[18] Process, however, was not all there was to Abstract Expressionism; in Paley there are no Jungian archetypes, no motifs found in the oneiric subconscious, no transcultural dalliances, no existential doubt, no heroism that rooted Abstract Expressionism so deeply in modern culture.

Paley's sculptures involve two types of gestures. The first is an implied biomorphic thrust, the fanning out of space by sequential juxtaposed elements, like arm movements and the ripples of banners. Donald Judd wrote, "A beam thrusts; a piece of iron follows a gesture; together they form a naturalistic and anthropomorphic image."[19] The work is an index for the body; as Paley states, "It's all to do with weight, movement, gravity, my own physical sense of my body."[20] Relational sculpture, like this, "made part by part, by addition, composed with specific elements... separate from the whole...setting up relationships within the work"[21] remains traditionally mimetic. Because it refers to the gestures of the body, we relate to it as we would to abstract totemic personages. It consumes personal space, molding and blocking passage through territories as another person's presence mitigates our own.

Top

Olympia
formed and fabricated steel, polychromed, 1990
Photo: John Dale
Courtesy: Fendrick Gallery, Washington, DC

Far left

Governor's Arts Award
forged and fabricated steel/brass, 18"h x 4"d, 1986

Left

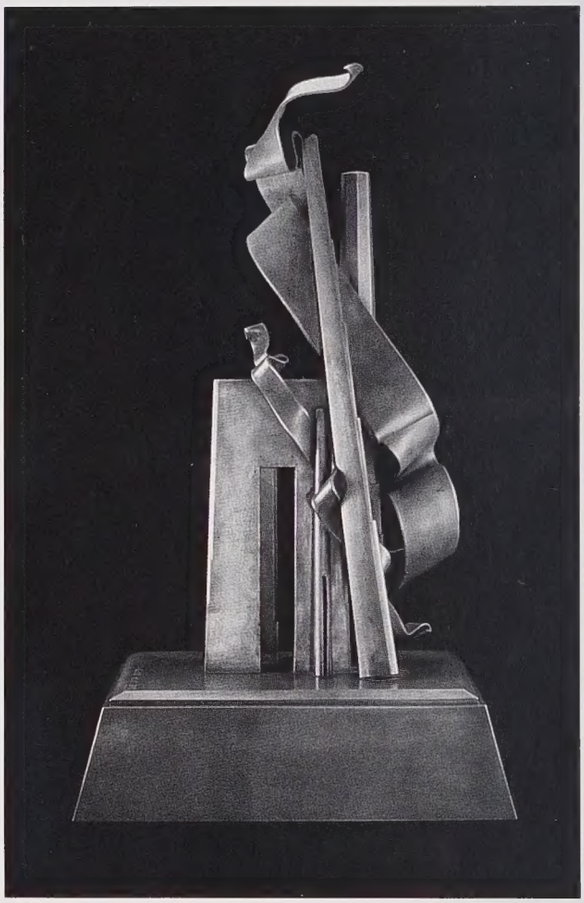
Sculpture Group I, II, IV
fabricated corten steel, black patina, 8' h, 1989
Private collection

Paley's symmetry is a reflection of the organic world, transferring the property of balance, of biomorphic gesture, to statuary. It refuses to come off its ivory tower base into the real world. Its conceit, its hubris, recreates the role of man over nature. True site specificity is dictated by environment, by symbiotic architectural intervention and interaction.

The second gesture is more mechanical, the corkscrew twists not of a bodily motion but of time's permutations. The turning elevator motor traces a record of its speed and revolutions in Paley's steel. Dense coiled helixes or larger crisp convolutions are results of mere process, malleability of metal, direction and duration of cycle, disassociated from a knowing hand. This fabricated gesture, as much as it mimics and seemingly refers to an animate growth, has no somatic dimension. If, as Giovannini claims, Paley is now questioning the basis for his work, "the direct relationship of design to its materiality,"[22] of ornament integrated to structure, it explains why the current transitional works may be considered research into new spatial zones. Still, because they share certain characteristics with the new functional works (less curvilinear, more planar, beribboned, more interest in color), there are many contradictory impulses at work; gestural and restrained, Modernist and Post-Modernist, handcrafted, yet reluctant to touch. "Torn between the replica and the invention, between the desire to return to the known pattern, and the desire to escape it by a new variation,"[23] Paley's skewed historicism does not generate a prime paradigm for sculpture. From the position of the functional work, which truly shares some concerns with mainstream Post-Modernism, these sculptures are a step back to mannerisms without reason. He seem to bully the viewer into acknowledging his skill by virtue of size. Paley's sculptures are too self-consciously satisfied with the *effects* of masterful metalsmithing not to be taken seriously. Paley is an arch-traditionalist; his truth to materials (waning as he paints them), his contorted illusionism, his staggered bases (allowing approach respectfully, like an altarpiece) and his placement (as in architectural niches), is absolutely medieval.

This exhibition, organized by the Rosenwald-Wolf Gallery at the University of the Arts, Philadelphia, was documented by a catalog with essays by Joseph Giovannini and Edward Lucie-Smith. The show will travel to the Philharmonic Center for the Arts, Naples, Florida, from September 1991 through January 1992.

Sid Sachs lives in New Jersey and often writes about art.



Top
Proposal Maquette
forged and fabricated steel, 28 x 15 x 13', 1990

Right
Animal Sculpture
mild steel and limestone, 10 x 7 x 5', 1985

Notes

1. Patricia Johnson, "Albert Paley's Forged Steel Ascent," *Sculpture*, July/August 1987, page 23.

2. In writing of Islamic arabesque, Gardner's basic text states, "The natural forms often become so stylized that they are lost in the purely decorative tracery of the tendrils, leaves, and stalks. The relationship of one form to another...is more important than the totality of design: the patterns have no function but to decorate. This system offers the potential for unlimited growth, as it permits extension of the designs in any direction." Horst de la Croix, Richard G. Tansey, *Gardner's Art through the Ages*, Harcourt Brace Jovanovich, Publishers, NY, 1986, page 299.

3. To an extent, the Arts and Crafts movement was a reaction to and rejection of the progress of the Industrial Revolution, rejecting lathe-turned columns and veneered furniture for the handwrought complexity and solidity of work by medieval guilds. John Ruskin urged a return to nature for inspiration and banned all steam machinery, calling steam hammers "the toys of the insane." Bevis Hillier, *The Style of the Century, 1900–1980*, Dutton, NY, 1983, page 48.

In the 1960s, and early 1970s, Art Nouveau and the Arts and Crafts movement were heavily reexamined by museum retrospectives and books. Among the most important were: Peter Selz, *Art Nouveau*, Museum of Modern Art, NY, 1959; Robert Schmutzler, *Art Nouveau* (originally written in Germany 1962), Thames and Hudson, London, 1977; Roger B. Stein, *John Ruskin and Aesthetic Thought in America 1840–1900* Harvard University Press, Cambridge, MA, 1967; Ray Watkinson *William Morris as Designer*, Studio Vista, NY, 1968; Robert Koch, *Louis C. Tiffany's Glass-Bronzes-Lamps*, Crown, NY, 1971; Gillian Naylor, *The Arts and Crafts Movement*, Studio Vista, London, 1971; and, most importantly, Robert Judson Clark, *The Arts and Crafts Movement in America 1876–1916*, Princeton University, 1972, the same year as the genesis of Paley's Renwick gates commission.

4. For use of this term, see Ian Latham, *New Free Style*, Architectural Design and Academy Editions, London, 1980.

5. Similar, much more veristic forms are evident in studies for the *Central Park Zoo Gates* (1983–87).

6. Volker Fischer, "Michael Graves," *PostModern Vision, Drawings, Paintings, and Models by Contemporary Architects*, Abbeville Press, New York, 1985, page 66–69.

7. The Dealer Holly Solomon relates that Kim MacConnell and Robert Kushner were experimenting with decorative pattern as early as 1972. By 1975, Joyce Kozloff, Tony Robbin, Miriam Shapiro, and Robert Zakanitch were meeting with Amy Goldin in New York to discuss similar issues. Pattern and Decoration painting also had transcultural imperatives. Solomon states "Pattern and Decoration is concerned with a cultural heritage that is not American. It is the insistence on rhythmic design, nuance and symbol. The vision is rooted in values and culture of the East – in China, Islam, miniatures from Persia, craft and archetypes. It is also concerned with religion: Eastern Zen and Buddhist thought," as quoted in Sam Hunter, *Aspects of Post-Modernism, Decorative and Narrative Art*. E. R. Sqibb & Sons, Princeton, New Jersey, 1982, unpaginated.

For a study of the cosmological implications of pattern in Islamic culture, see Keith Critchlow, *Islamic Patterns, An Analytical and Cosmological Approach*, Schocken Books, New York, 1976.

8. Jean-Francois Lyotard, *The Postmodern Condition: A Report on Knowledge*, University of Minnesota Press, Minneapolis, 1984, page 3.

9. Todd Gitlin, "Hip Deep in Post-modernism," *The New York Times Book Review*, November 6, 1988, page 35.

10. Barbara Radice, *Memphis; Research, Experiences, Result, Failures and Successes of New Design*, Rizzoli International Publications Inc., New York, 1984.

11. Here Paley is going against his academic training in sculpture, which at Tyler emphasized problems in spatial construction, combining metal with wood and other materials and the use of "found objects"; see, Tyler School of Art class catalog 1963–1964, Temple University. See also, "Almost any use of a found object tends to insist on a metaphorical relation to the structure of the human body." Rosalind E. Krauss, *Terminal Iron Works, The Sculpture of David Smith*, The MIT Press, Cambridge Massachusetts, 1971, page 161.

12. Schmutzler, *Art Nouveau*, p. 9.

13. For an example of a 19th century form of pedestal with concentric disks, see Scott Burton, Artist Choice pamphlet, *Burton on Brancusi*, Museum of Modern Art, NY, 1989.

14. Morse Peckham, *Man's Rage for Chaos; Biology, Behavior & the Arts*, Schocken Books, NY, 1969, p. 65.

15. Michael Fried "Art and Objecthood," reprinted in Gregory Battcock, ed., *A Critical Anthology*, Dutton, NY, 1968, p. 128.

16. *Albert Paley: The Art of Metal*, Museum of Fine Arts, Springfield, MA, 1985, p. 27.

17. Pamela Scheinman, "Dialogue with Architecture: Albert Paley," *American Craft*, June/July 1988, p. 59.

18. Edward Lucie-Smith, "Sources of Inspiration," *Crafts*, May/June 1990, p. 46.

19. Donald Judd as quoted in Fried, "Art and Objecthood," *loc. cit.* p. 119.

20. Lucie-Smith, *loc. cit.*

21. Robert Morris as quoted in Fried *loc. cit.*, p.118–119.

22. Giovannini, *ibid.*

23. George Kubler, *The Shape of Time, Remarks on the History of Things*, Yale University Press, 1973, p. 72.

BY CLAIRE A. DINSMORE

Tony Papp 1961 · 1991

A TRIBUTE

Tony Papp and I met during our sophomore year at Parsons School of Design in September of 1982, which was the year that we began to work primarily in the discipline of our chosen major. Tony had taken an introductory class at Parsons with Deborah Aguado the previous summer and he had an immediate love of metals. He had also discovered that he had a seemingly innate facility with the medium and decided to return to Parsons for a B.F.A. in Jewelry/Metal Design.

My immediate reaction to Tony (and that of most of our classmates) was a combination of affection and envy. Tony was a lot of fun in the studio. He attempted to keep a certain level of humor (humor of perhaps questionable taste; however, pushing the buttons of staid and unquestioning morality was also a large part of what Tony was about) to balance the seriousness with which we had to approach our work technically. Aside from his playfulness, Tony had talent, especially technically, which astounded all of us, including our teacher, Hiroko Swornick. As any proficient metalsmith knows, working with metals is not easy; it requires great love and immense discipline. Tony had both. Many of us, when we discovered the intensity of dedication required to achieve any measure of success, seriously questioned our choice of metals. One of the extraordinary things about Tony was that for him there was never any question, he took to metals so naturally. From the very onset his dedication was immense.

Tony's senior thesis in 1985 was a culmination of the vision of the Russian Constructivists who were, in essence, his "gods." The majority of the work in his thesis show was a series of forms, both functional and nonfunctional – boxes, bud vases, small container forms and sculptural pieces – inspired by the work of Kasimir Malevich and Laszlo Moholy-Nagy. His favorite technique, and indeed his forte, was marriage of metals, an inlay that must be extremely precise. The simple, yet powerful graphic geometry of the Constructivists suited his use of this technique very well. Tony found beauty in their work that spoke of a certain peace and grace, a wholeness, a very human sense of order. There were no frenetic questions; their pieces "worked," and so did Tony's. His thesis presentation elicited awe; the sense of perfection and strength was immensely moving.

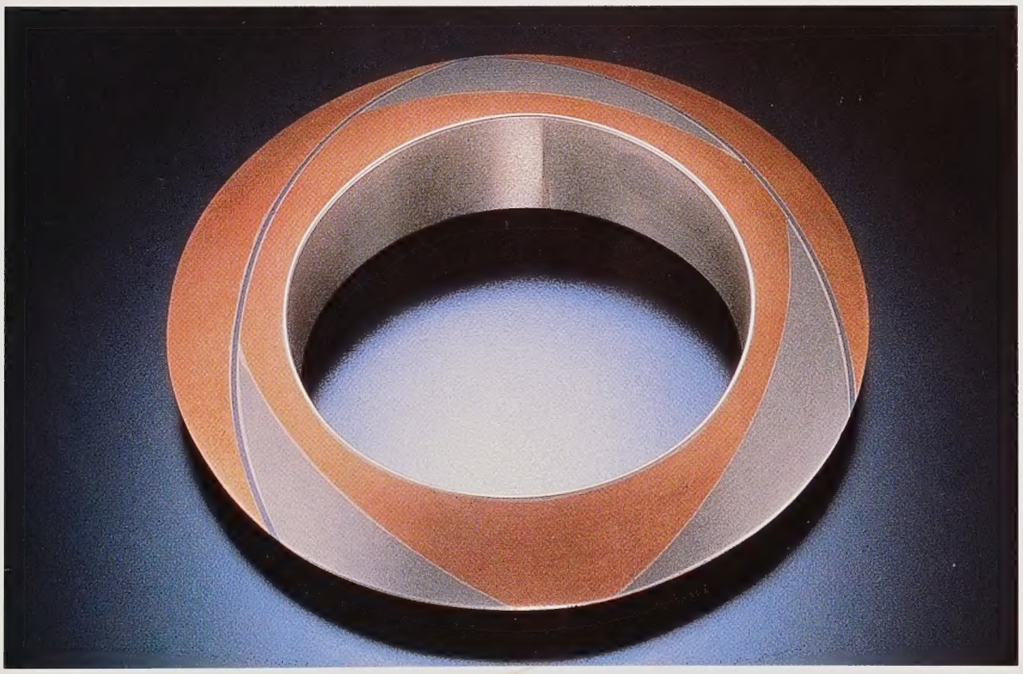
Music was also a great and deeply inspiring love of Tony's: "My creative inspiration often comes from music, especially the sacred works of Bach. The undercurrent of emotions that I experience compels me to express the truth about my deepest feelings through a visual medium. As the structure of the movements becomes evident they evolve into my art forms. Listening to music allows the feeling to come through and I hope that I can communicate this to those that come into contact with my work."

When Tony graduated he soon discovered that working towards his own ideals of beauty was not something that generally fared well in the commercial marketplace of jewelry. To remedy this situation he started a small business with his jewelry work in his apartment in order to support himself and the work he loved. He began a production line of pieces that were cast from originals he had constructed in metal, and he continued with somewhat less time-consuming marriage of metal pieces, which he produced as limited-edition pieces over the years. Marriage of metal remained his primary love and great strength and he became known for his prowess utilizing this technique.

After graduation, Tony and I remained friends and spent much time over coffee bemoaning the predicament of artists and the lack of support and faith we needed to pursue our work. In 1986, Tony moved into a studio at 430 West 14th Street so that he could do more extensive work and the larger pieces he longed to do, and he invited me to share the space with him. I was overjoyed at the idea but could not afford much rent. Tony believed in me and my work as no one ever has and said that I deserved a place in which to work, so he would give me the studio space for only a small portion of the rent. Tony made it possible for me to pursue my dreams and not compromise my work so that it would sell. His faith, his generosity, his support in every way had a beautiful energy. The passion and dedication he gave to believing in me touched my life with a warmth I will never forget; he always found a way to shrug off the doubts I had entertained over the years. His love and enthusiasm were always there to hold me up against all odds.

At this point he became interested in the work of the Cubists. He felt that by limiting themselves to the second dimension in most cases (except, of course, some of the constructions and sculptures of Picasso and Braque, etc.), the Cubists were often missing out on a potentially important element. They often communicated a vital energy of life in action that lurked behind visual surfaces and that he felt could take on an entire new dimension of life; it's phenomenal and distinct energy, if translated into the third dimension. His one-of-a-kind work was his manifesto; bringing the passions he felt for living into the objects he created so that they would always retain a distinct preciousness and wonder.

Claire A. Dinsmore is a metalsmith living in Rocky Hill, NJ.



ABOVE
Brooch, married metals, c. 1985

LEFT
Bracelet, married metals, c. 1986

BY HELEN W. DRUTT ENGLISH
PHILADELPHIA, SEPTEMBER 1991

Memories of Tony

Relationships with individuals are born in a variety of ways – my friendship with Tony Papp began at a ceremonial dinner where his father and I were among the honorees. It was a "Saturday Night Live" vignette:

"My son is a craftsman," said he.
"My daughter is a singer/songwriter," said I.

Within a few weeks, Tony arrived in Philadelphia with a box of letter openers, brooches and objects – a moment that marked our first "crit" session. His serious commitment to and passion for metal was obvious. His interest in the theories of early 20th-century art came as a surprise and we connected enthusiastically in a dialogue concerning the Russian Constructivists. Tony had combined different metals in a painterly fashion, using the marriage of metals technique to facilitate his response to the esthetics of that period. My son also had a passionate interest in that segment of art history and had introduced me to the work of Malevich and his peers. Subsequently, he proudly wore a Papp brooch on his graduation gown at college commencement.

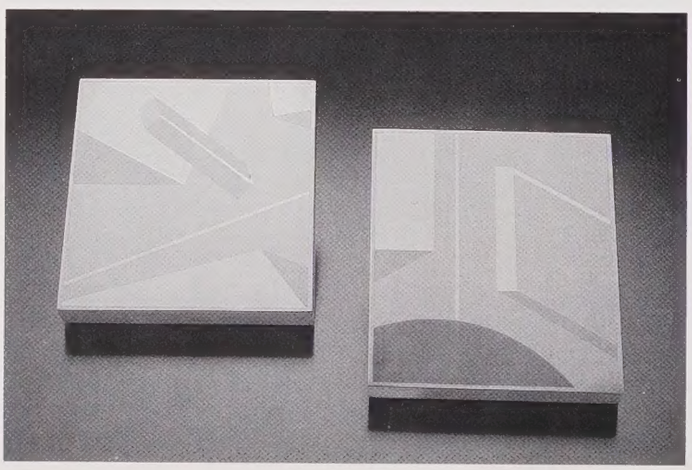
o

I am looking at the window sill; there are three origami birds nestled on the pane – reminders of Tony, his gentle personality, remainders from a bag of paper birds he made to distribute at his opening at the gallery in Philadelphia in May, 1989.

o

I remember a telephone call, with a sheepish voice, "Don't be angry, but I'm going to be a competitor: will you come?" Trump Tower – Tony Papp Gallery – it was a real "first nighter." Everyone was there – a forum of metalsmiths, family and friends from the theater. All the glitz balanced itself strangely with members of New York's craft community.

"With a key of softness unlock the locks – with a whisper." – WHITMAN



It wasn't until this past winter that I realized the disease was his and that he was conquered by it. We had been chasing each other with telephone messages during the fall. Finally,we spoke. Tony told me about the loss of his eyesight in one eye and his frustration about not being able to work, his desire to gather his things, just in case. His requests were few during those weeks, "Visit me; take me for a walk; send books with great photographs of jewelry; send back unsold works for my family; call me; leave messages; I'll call back when I can," and "I have the best doctors – Rosemary is great!"

Helen W. Drutt English is the founder/director of the Helen Drutt Gallery in Philadelphia, PA.

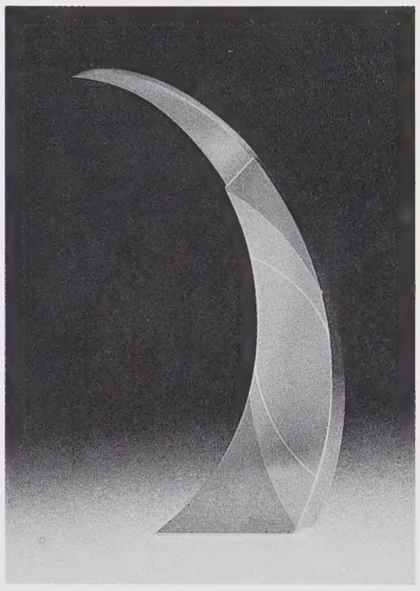
○

"You didn't bring the jade plant…"

En route to visit Tony, the first time after many telephone conversations since November and the last time before his death from AIDS. A rainy day in April, 1991, Tuesday, the 30th, gray and gloomy, found me wandering the streets of Manhattan looking for Tony's request. Briefly, I had thought about bringing it from Philadelphia – but New York has everything! It didn't. Instead, I arrived at his father's apartment with symbols of the exotic – antherium, ginger, birds of paradise – knowing how Tony loved outrageous beauty. It was greeted less than enthusiastically – he wanted a jade plant!

○

It was the last time I saw him. There were apparent signs that didn't register – his lawyers were with him and Rosemary, his friend, companion, nurse, confidante. Patiently, I waited in a living room, observed only by a statue of Shakespeare on a pedestal, a symbol of his theatrical roots and family involvement, as he completed his private affairs. Eventually, we discussed his interest in Charles Rennie Macintosh, the visit from my singer/songwriter daughter, the promise not to forget his work, the pledge to continue its documentation and the Tanka paintings that he placed on the wall because he didn't like his parents' art. He was direct and clear about how he felt, angered because he was paying rent on his unused studio and upset because he could no longer work.



○

"Brief Lives," the title of a 1987 column in the New York magazine that had featured Tony – how prophetic. Tony's life has ended, his cycle has closed "before its close." Will we remember how he filled the lobby of the Public Theater with cases of contemporary jewelry, how he valiantly manned a booth at the Philadelphia Craft Show in November 1990, when the disease had already advanced? Will we remember that his life was squelched by AIDS decades before his time?

○

It was hard to get past the sheepish smile, the big eyes that lowered their gaze or looked vitally into yours, and the dimples – the deep dimples were almost a distraction. Rosemary's hands gave him the strength to continue and were the vehicles that supported his weak body – one could feel that he was leaving.

ABOVE
Letter opener, sterling silver, c. 1985

LEFT
Earrings, sterling and nickel silver, copper, c. 1987

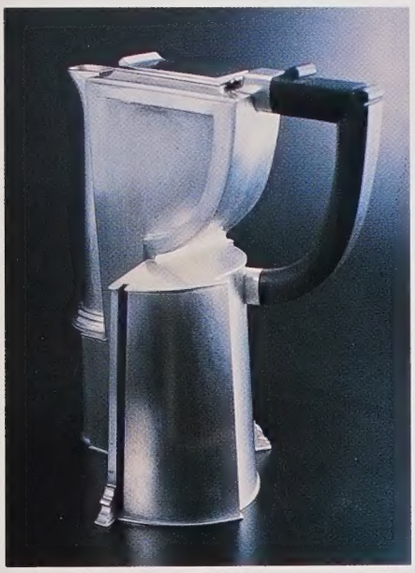
Michael John Jerry

Coffee Pot
pewter, copper, wood
7½ x 11 x 5½"
1990

Off the Centerline

REFLECTIONS ON A CAREER IN METALSMITHING

by William Baran-Mickle



Coffee Pot
pewter with ebony handle
7½ x 11 x 5½"
1990

In every profession there are highly visible and energetic ambassadors. And then, there are those who act on a more modest level, becoming a valuable part of the profession's infrastructure. Michael Jerry is one of the latter, from the generation known as the mid-century American renaissance, who has given his life to the dissemination of a conceptual and material knowledge in the furtherance of modern metalsmithing.[1]

Michael Jerry has been involved in metalsmithing for over 30 years. With both parents involved in the arts, in 1956 Jerry decided to seek a degree in metalsmithing. Few educational programs offered such training but, after reading an article in the *Saturday Evening Post* magazine, he selected the School for American Craftsmen (SAC) in Rochester, New York. Many of the teachers in the then, new crafts programs came from Europe and were interested in passing along the age-old techniques they had learned in an apprenticeship system. Hans Christensen was typical of these new instructors at SAC, barely speaking English to his students. Rather, he attempted to pass along the trade of the journeyman to this new generation of American craftsmen through rigorous technical training. Unfortunately, this meant students like Jerry had to experiment "in secret" with techniques not approved of by such traditionalist teachers.[2]

Jerry decided to move on the Cranbrook Academy of Art to complete his Bachelor's degree. Studying under Richard Thomas and among a fine set of students, such as Brent Kington and Fred Fenster, he experienced a much wider range of techniques, design approaches and an open, positive approach to jewelry, which had been missing at SAC.[3]

The rigorous technical training was what first drew Jerry to SAC. Its limited scope diverted him to Cranbrook. Yet to Jerry, Cranbrook's hands-off educational style was too lax, and he returned after a year-and-a-half to complete both his B.F.A. and M.F.A. degrees at SAC. His "Christensen" training was further enriched by working briefly as a production jeweler in the Rochester shops of Ronald Pearson and Ruth and Toza Radakovich.

Jerry's generation has been the historic role model for most of those who came after. Jerry and his peers experimented with little-known techniques. Some adapted old or industrial working methods and set them into small contemporary studios. Jerry was at ease with traditional techniques and fully confident of his ability to design and make holloware in the mold of Jack Prip, Christensen and Arthur Pulos. Yet, youthful exuberance and instinct provided him with a thread of unease and a restlessness with tradition that would continue throughout his career. This complex and contradictory nature is perhaps inherent to his generation, who embraced new materials, techniques and concepts. The history and design they were taught were perhaps stifling. The variety of techniques and materials becoming available through research and experimentation was without precedent. This new wave of students, now on their own, found these events stimulating, if a bit daunting.

In 1963, with an M.F.A. in hand, work experience in two respected shops and a year of teaching, Jerry set out in pursuit of his dream – a job as a designer/modelmaker for the silver industry. This line of work was considered the most respectable and had been highly touted in school. Jack Prip's position with Reed & Barton was his primary model. On a three-week trip with a promising portfolio in hand, Jerry approached every major silver company in the Northeast. He was offered a job with Reed & Barton – the oldest and largest of the group from which Jack Prip had just decided to move on.[4]

The job description had changed, however. The job Jerry was offered was to work with a partner designing items within a strict traditional style of detailed Germanic ornament. In retrospect, Jerry believes he was steered in this direction because he was fairly young, and Reed & Barton probably did not think they could replace Prip. Jerry could not see spending many years designing within that style, and so, with regret, he turned the job down.

The flip side of this decision, however, was that Jerry became a teacher. Upon his return to Rochester, a call came from a school in Wisconsin that needed a design teacher immediately. With personal responsibilities to consider, Jerry jumped at the opportunity. He taught three-dimensional design at Wisconsin State University, Stout (in Menomonie), for the next three years. He worked with the school to develop a metals area in the growing art department and headed this new metals department for the next four years. Feeling restless in the relatively small Midwest town, he was eager to move on. When he left, he was a tenured associate professor, had built a department and had served as a temporary head of the art department, important accomplishments in seven years.

The confidence he had in his ability to design and create both holloware and jewelry had been confirmed by his already respectable exhibition record. While at Cranbrook he was accepted into one of the early modern jewelry exhibitions, the important 1959 exhibition of American jewelry at the Walker Art Center. This third show in that series was published in a double issue of *Design Quarterly*.[5] This exhibition was regarded as the tip-off on what 1960s jewelry was going to be like.[6] And, although he was only two years out of school, his work was being toured in eight European countries in a USIA sponsored exhibition called "Fiber, Clay, Metal." He was selected for several of the early exhibitions mounted at the Museum of Contemporary Crafts, including "Objects USA." Internationally, Jerry was in several German exhibitions titled "Form and Quality," a part of the International Trade Fair in Munich.[7]

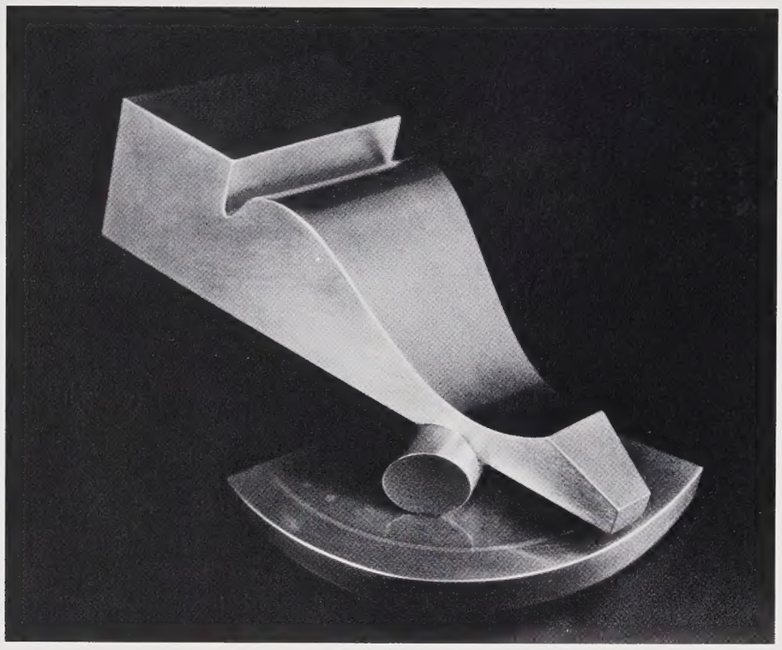
Jerry has always worked in both jewelry and holloware. Throughout the 1960s and 70s, his jewelry was cast. The earliest work was carved, highly textural, organic form. It was positioned somewhere between the styles of Toza and Ruth Radakovich and that of Olaf Skoogfors. The work was progressively pared down to a smooth, refined, stylized surface, angular but for the necessary curves of function. Stones remained a common factor throughout, moving from cabochon and pearls to faceted gemstones. Jerry remembers doing a lot of liturgical holloware commissions in the 1960s, recalling how difficult it was designing for group consensus.

Michael Jerry was a founding member of The Society of North American Goldsmiths. At the first conference in St. Paul, Minnesota in 1970, he met John Marshall, among others, and the two began corresponding. As Marshall was planning a sabbatical leave from Syracuse University's metals department, he invited Jerry to replace him, and upon his return, to share the department. This offer was very welcome. "I wanted a larger school and more sophisticated students..." After accepting the offer, Jerry learned that Marshall was resigning, apparently due to school politics, which left him as head of the department that John Marshall had built.[8] He has now taught there for 21 years.

On the way to teach at Syracuse, Jerry attended a special workshop on blacksmithing put on in "the middle of the woods." In the spring of 1970, Brent Kington organized a workshop at Southern Illinois University at Carbondale with Alex Bealer, historian and author of *The Art of Blacksmithing*. It was attended by Bob Ebendorf, Fred Fenster, Fred Woell, Stanley Lechtzin, Ron Pearson and others who had never worked in iron before. There was great excitement at being able to generate metalwork so quickly. Work, following the nature of the material, was linear and rambling, split and curled. It was fast and strong, physical and demanding. This "spontaneity" was powerful stuff.

The excitement generated at the workshop changed Jerry's work. He proceeded to set up a blacksmith shop as soon as he arrived at Syracuse, and blacksmithing was offered during the summers for a number of years. For nearly a decade, his own work concentrated on iron in combination with other metals. One piece, typical of his ironwork, is a cooking pot, now in the permanent collection of the Metropolitan Museum of Art.[9]

Jewelry during this period became as detailed as the ironwork was free-flowing, This continued a pattern of balance in Jerry's approach, whereby iron allowed some relaxation of rigor while jewelry required complex technique. Neckpieces, for example, were hollow-formed and multi-jointed to follow the body's form. The design style related to the forms produced in iron, yet the technique was confined, highly controlled and precise, requiring much preplanning.



Sculpture No.102
pewter, copper
3 x 8 x 4½", 1980

Several years later, Jerry invited friend and colleague Fred Fenster to do a workshop on pewter. As he sat there with the students, he found himself mesmerized as Fenster "magically produced his forms." Jerry began exploring pewter's possibilities. He set up a work space for the new material at his own studio as well as the school's shop. His own work changed dramatically, once again.

Pewter reminded him of his early materials, especially in holloware. The realm of the functional form returned. This new direction brought back the uneasy memories of the fully rational, coherent design requirements of the Scandinavian Modern style of his student days. Pewter did not have the reputation of silver, where seriousness, competence and status compelled a smith to create more formally. Full drawings and workups could give way to sketches and vagueness. A vessel could begin going in one direction and a mid-course evaluation could alter it entirely. This was freedom; this was spontaneity, and it carried a responsibility of its own. It was, however, consistent with Jerry's nagging rebellion against strict training.

Some of Jerry's best works of this time were asymmetrical, flowing goblets. Thick lipped and sensuous, they seemed to speak for their time, the early 1970s, a time when everything, from fashion to literature, seemed funky, fat and awkward. The linear meanderings of ironwork gave way to a more refined, understated surface line that accentuated the form. On some, the line was highlighted with a stone. He was amazed that these "new" forms could be completed in just three or four days, where in silver they might take weeks, if undertaken at all. The material allowed for the unforgivable: running out of material. A piece could be spliced in, pounded down and the form completed without much of a visible seam, if any. On the other hand, its stability, welding temperatures and so forth, provided for perils of a new variety. Yet, these were perils Jerry has enjoyed working with for over 10 years now.

Jerry's penchant for change in style and materials has been partially due to personal restlessness, exacerbated by what he calls "interruptions," a term he uses for work that is distinctly "out of sync" or "off the centerline" of his current thought. It stems from an overwhelming desire to make items he knows he shouldn't. These sudden, impulsive objects are uncomfortable to him, as if he somehow ended up with them but isn't sure where they came from or where they belong.

As a student, Jerry found himself given to these impulses. He once had a desire to make spouts he knew would not work and place them on containers he knew would not be proper, from a functional point of view. Jerry still has many of these spouts and makes good use of them as classroom examples. Recently, Jerry's "interruptions" have helped lead him to personal design styles that reinvigorate and change his main work. As in the earliest years, they have by and large spoken for his times. The instinctive playfulness that challenges his current esthetic has become his trademark working style. Pieces and parts that do not meet his criteria are set aside. These "planned" parts will be called upon later for jewelry, in an unplanned arrangement of the moment. He views his jewelry these days as "by-products or recycled items." He tends to make them when time does not allow him to embark upon the more intensive holloware pieces.

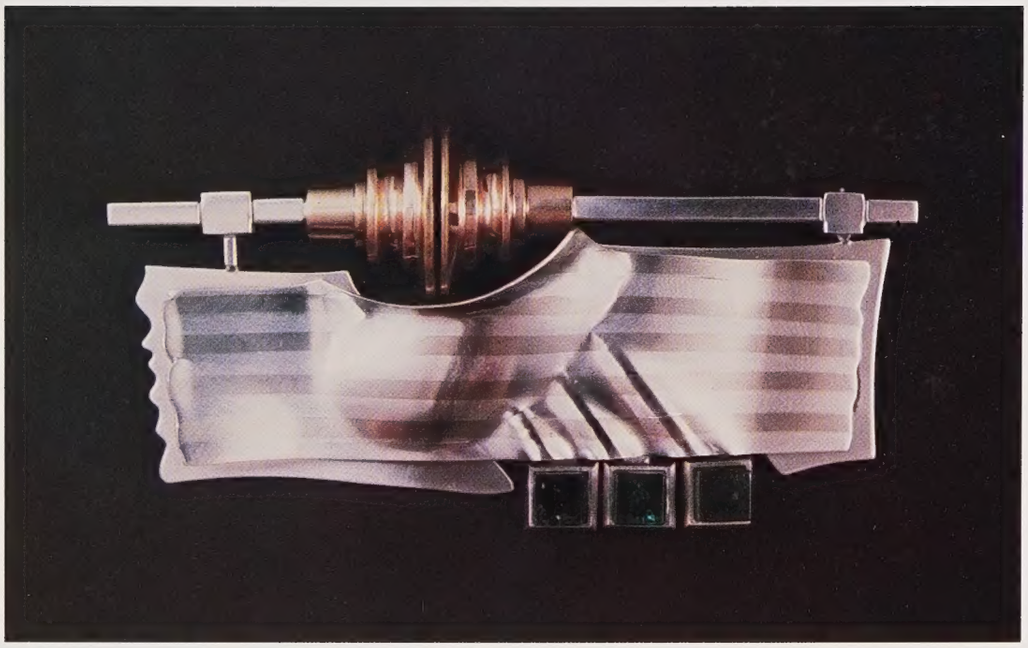
These "interruptions" also relate to his role as teacher. Jerry's living has been made through teaching. That tends to relegate artmaking to "spare" time and intensive summer work periods. Furthermore, if you are successful and have been teaching 20 or 30 years, as Jerry has, responsibilities such as heading the art department are added from time to time. Michael Jerry has experienced many such interruptions over his career. However, one type of interruption that Jerry feels has been beneficial to his art has been working with art programs held abroad. The largest such post was as the director of Syracuse University's London Art Program for a year-and-a-half in the 1970s. Another time he taught in an art program in Florence, Italy. Jerry counts these international experiences among his most influential. He visited many museums and galleries. The European style of life has been recorded in his journals. Sketches of architectural details were especially important, as architectural elements began appearing in his work. More than detail, they evoke a sense of place, of street and building environment in the European style. These influences have played out in some of his pewter teapots of the past few years.

Facility with the bandsaw and sander have helped give shape to these ideas. Working in a modest metalsmith's studio for so many years, Jerry recently decided to purchase these tools to be able to explore new forms more rapidly. One of the elements that emerged from these tools was a variation on wood crown moldings (which make the transition from a wall to a ceiling). Jerry plays with sculptural shapes and surface patterns, both subtractive and additive, as well as inlay. These works began under the guise of one of his "interruptions."

Eventually, these spontaneous works began to suggest vessels again. A handle developed, a spout, even intricate lid mechanisms. He has enjoyed inventing and problem-solving, which combine the need for structural support and visual detail. An example is splicing copper between pewter walls and exposing the edge. Yet, as soon as these forms became vessels, they had a responsibility to be functional, although the extent to which they lean and tilt uncomfortably might not lead to such a perception. But Jerry finds this slight helter-skelter quality quite challenging and even comfortable. Perhaps they reflect today. At this point Jerry's teapots could not be further away from strict vessels and liturgical pieces of his early days in metal.

The artwork Jerry has been involved with over the past decade has been more for self-nourishment than public exhibition and exposure. He has enjoyed his teaching career, but has deliberately kept his work out of the metals department. As a reaction to the way he was taught, he feels, "I don't want to burden them with [my work]." As he sees it, "My vision is mine. They are mature individuals fully capable of expressing themselves." Jerry is pleased that his department is set in a university where the students' education is broadened beyond technique.[10] As Jerry and his work have matured over three decades, it is clear that where he was once influenced by the excitement and challenge of material, technique and momentum, he has increasingly responded to his own personal rhythm. His work is singular, even isolated. The jerrybuilt paper, cardboard, styrofoam and wood of his design blocks are the event, a private performance for an audience of one. This is a humble approach from a humble man. His work continues to emanate from high artistic principles and sophistication of style and technique. Jerry's working and teaching careers hold value for, and are an example to, contemporary metalsmithing.

William Baran-Mickle is a metalsmith and writer living near Rochester, NY.



Left
Cups
pewter, brass
6½ x 5 x 2½", 1987

Right
Pin
silver, nickel, gold, copper,
three stones, 3"l.

Notes

(All personal information and quotes not cited are from taped interviews between Michael Jerry and William Baran-Mickle on 3/26/91 and 4/8/91.)

1. See Robert Cardinale and Lita S. Bratt, *Copper II, Second Copper, Brass and Bronze Exhibition*, University of Arizona Museum of Art, 1980, pp. 6-7. The authors present the concept of pseudogenerations within the American renaissance of metalsmithing at midcentury. Among those selected as the first group, already established and influential: Christensen, Thomas, Skoogfors, Eikerman, Prip and Fike. The second group: Kington, Fenster, Seppä, Lechtzin, Scherr, Fisch, Pearson. The third group: Paley, Ebendorf, Pijanowskis, Woell, Moty, Hu, Mawdsley and Harper. Jerry would belong in the second group.

2. Jerry said of SAC, "commitment to the medium was immediate, which is what I wanted."

3. Cranbrook accepted undergraduates as well as graduates at the time. Jerry was responsible for making the ladle in Thomas's 1960 book, *Metalsmithing.*

4. Prip began working for Reed & Barton in 1957. In 1960 he resigned that full-time post but remained a design consultant until 1970. In 1963 he began teaching at Rhode Island School of Design. See: *John Prip Master Metalsmith*, exhibition catalog, Museum of Art, Rhode Island School of Design and American Craft Museum, 1987.

5. Design Quarterly #45-46, Walker Art Center, Minneapolis, 1959. Page 24 is devoted to Jerry and contains five photographs of five works.

6. See: Philip Morton, *Contemporary Jewelry*, 1st edition, 1970. Three exhibits were held at the Walker, in 1948, 1955 and 1959. These were outgrowths of the 1946 Museum of Modern Art (New York) exhibition on modern jewelry. Morton discusses the importance of these shows in terms of stimulating the growth of contemporary jewelry in America. Discussion, pp. 36-39; listing of selected artists and photos, pp. 271-282, including Jerry.

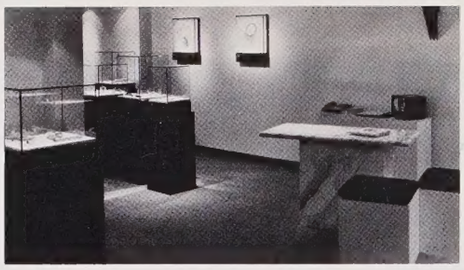
7. The two early shows at the Museum of Contemporary Crafts were "Emergence" and "Craftsmen '66," in 1963 and 1966, respectively. The Museum opened in 1956. The "Objects USA" exhibition was The Johnson Collection of Contemporary Crafts and was exhibited at the Smithsonian Institution's National Collection of Fine Arts in 1969. It later became, and remains, the major portion of the Museum of Contemporary Crafts permanent collection.

8. Taped interview between Michael Jerry and Sarah Bodine and Michael Dunas, 4/8/87.

9. See "Blacksmithing Wins Place in University Courses," *Christian Science Monitor*, 10/74. See also *Goldsmith's Journal*, v.5, n.6, p. 14, for mention and photograph of the work accepted into the collection of the Metropolitan. Two such prominent exhibitions of ironwork in which Jerry participated were: "the Hand Wrought Object 1776/1976" at the Herbert F. Johnson Museum of Art, Cornell University, and "Iron solid Wrought USA" at University Museum, Southern Illinois University at Carbondale and Museum of Contemporary Crafts, NYC (1976).

10. Bodine/Dunas interview, 1987.

Galerie Jocelyne Gobeil Montreal, Canada



An Interview with Enid Kaplan

Galerie Jocelyne Gobeil, which opened in early 1987, is the only gallery in Canada devoted exclusively to the exhibition and sale of contemporary art jewelry. Located near the Musée des Beaux Arts on a block of art galleries in downtown Montreal, the gallery represents an eclectic range of jewelry artists from Canada, the United States and Europe. Recently, Enid Kaplan, an American jeweler temporarily living in Montreal, talked with Jocelyne Gobeil about her gallery and her goals.

Why did you decide to open a contemporary jewelry gallery in Montreal?

I have always been drawn to the object, particularly to the small object and also to the perfection and refinement inherent to jewelry pieces. I must admit, though, that it took me about two years after I had actually opened my gallery to be able to express clearly why I had chosen jewelry. I know now that it was the newness of this form of expression and art jewelry itself that truly fascinated me.

I had wanted to open an art gallery for about 10 years, but I was aware that many galleries close soon after opening, so I prepared myself very well. I took a course in administration for small business and worked in a gallery to gain experience. I am artist-trained and I have taught fine arts. I have been immersed in many forms of expression (especially dance, music and, of course, visual arts) since childhood, and I have learned to trust my judgment in the appreciation of work.

Why Montreal? Because it is a fantastic city. Montreal is the most European of large North American cities. It has a mixture of French and English and a way of life that is not quite North American but, at the same time, based on North American values. Montreal is rapidly becoming an important center in contemporary arts, and Montrealers are unconventional and daring.

How do you view the artist/gallery relationship, and what in your experience has been most successful in making this a dynamic partnership? What do you expect from your artists, and what do you feel they should expect from you?

This aspect of my gallery has probably been the most difficult, as I find there is confusion in many jewelers' minds as to what a gallery is and how they, the artists, should relate to it. The gallery system is not for everyone. It is for artists who want the freedom to create, yet who are willing to accept in return for that freedom, to leave the promotional decisions up to the gallery. This requires a great deal of trust from both sides, a sense of partnership and a strong belief in one another. This partnership is partly business-oriented but is also very personal and must be viewed as long-term.

Although there are basic conditions that apply to all my artists, it is important for me to establish an individual relationship with each one, to gain insight into the artist's personality. And while there will always be problems or disagreements between the gallery and an artist, I believe that if each understands and respects our individual role and discusses these problems openly, then solutions are far more likely to be arrived at. I am open to hearing suggestions and requests from my artists, in fact, I encourage them, but it is important that they do not forget that I must keep these in balance with the larger vision of the gallery and its future. I have invested a great deal of time, thought, energy and money in my gallery, and artists must respect that before anything. Although our priorities may not always be the same, I feel that by compromising a little we can arrive at a common goal that reflects our mutual struggle of advancing the field of art jewelry and advancing the individual jeweler.

From my side, I expect, above all, a commitment and loyalty to the gallery. By this I mean that the artists do not sell privately, that they give the gallery a certain geographic exclusivity (the exclusivity varies depending on each artist) and that they supply me with written and visual material on a regular basis. Also, I expect my artists to create excellent work, both in conception and execution, staying true to their personal vision even if it precludes commercial salability. In return, my artists can expect me to promote and sell their work and to be committed to this on a long-term basis. This includes regular solo exhibitions (every two to three years), an assurance that I will only represent a limited number of artists and that I am always working on getting their jewelry into international art fairs, museums and other exhibitions outside of my gallery. My artists can also expect that I will have the utmost respect for their creative freedom.

I see myself as an educator in the field of art jewelry. As a pioneering gallery, especially in Canada, I am not only fighting for the success of each artist I represent but also for the advancement of the field in general through educating my clientele and the mainstream art community to this form of artistic expression.

Initially you focused on representing Quebec artists, but now you include a more international group. Can you comment on this?

After two years of running my gallery – during which time I only represented Quebec artists – I found that my vision of contemporary jewelry had expanded. This mainly occurred as a result of traveling through Europe and the United States where I was exposed to new work, through extensive reading and research and also by having been approached by interested jewelers from outside Quebec. I began to realize that I could more realistically fulfill my goal if I were to move to a more international level.

In the Winter 1991 *Metalsmith*, Stephen Walker wrote in his letter to the editor, "We do not need to convert art collectors to be crafts or jewelry collectors. We need to convert jewelry customers to think of themselves as collectors..." Would you comment on this from your own experience? Have you been able to convert customers to collectors?

My gallery has a wide range of clientele. Often, people assume that this work is exclusively for the very wealthy. This is not true. My clients are of all age groups and monetary status, yet they share a sense of self-assertion. They generally have a strong opinion of themselves, which they choose to display through the jewelry they wear.

I'm not sure if collectors of painting or sculpture would become jewelry collectors. Because usually people collect that which they have a strong feeling for or what they see as a good investment. Therefore, a collector of one form of art cannot automatically be transformed into a jewelry collector. Some clients of mine have become collectors. However, it is only through a long process of education and explanation that a client will develop into a consistent collector. Most clients, at the beginning, lack a base on which to judge works. The gallery is there to give them that base with the hope that they will begin collecting as they form their own opinions.

What sort of atmosphere and attitudes do you convey to your customers that can encourage them to be more daring? How important is it for you to be comfortable in wearing the pieces you sell?

There is a very elegant atmosphere in the gallery, yet it is also friendly and intimate. When someone comes to the gallery for the first time I try to show them as much work as possible to convey a sense of both sensitivity and enthusiasm. I feel I have a strong ability to "feel out" people. From there, I usually can tell in what direction they may be drawn in regards to jewelry. It is important to me to remember people when they return. Once someone has bought a piece from the gallery, I can then begin to push them towards understanding and acquiring more adventurous, stronger work.

Only that which I believe in and am enthusiastic about is shown in my gallery. The work is not there only because it is salable. And, yes, I am comfortable in wearing all the work I represent.

Are there some works you are selling that are not supposed to be worn and are of interest to collectors who will display it?

When we are speaking of jewelry as art and thereby allowing the free spirit of the jeweler to get through to its deepest feeling, there is always going to be work that is hardly wearable. I do carry some of this work, yet, for me, there is a limit. It must somehow fit on the body, perhaps it isn't comfortable and may be very large, but it is still jewelry because it has jewelry's intrinsic qualities. I have sold some of this jewelry that actually comes very close to being an object, and it is one type of work (and that which reaches the boundaries of jewelry) that I love to promote.

Do you find it an asset or a hindrance if the jewelry has strong emotional or political content? Do you have an audience for this type of work?

It is definitely an asset. I find that jewelry as art must have a strong emotional or political content – this *is* the essence of it.

And, yes, I do have an audience for this type of work.

If a customer is investing in a major piece, how important is it that the piece incorporate precious materials? Are there other vital factors that are of equal importance to the sale for your customers?

I hope that I am getting to the point where this would not be of any importance. By this I admit that the battle has not yet been won. Promoting jewelry as art means trying to change clients' views. I teach clients to appreciate work not because it contains a stone or precious metals, but because of its emotional content, the quality of the workmanship and the integrity of the jeweler who made it. I am encouraged that some major work has sold that did not have material value.

In a recent article in *Art Aurea*, Reinhold Ludwig mentions that, "Nearly all of the superior quality artistic jewelry available is grossly undervalued when compared with graphics, photography, paintings and sculptures." We can also observe that when compared with other media such as clay and glass, art jewelry is generally undervalued. Can you comment on this tendency – how it affects you as a gallery owner and how it might affect the field at large?

Jewelry still lacks a strong critical language relevant to its own unique character. We still don't know who is who in the field, especially in North America. By this I mean that there is a need to clarify who are the artists making jewelry who carry a true unique feeling in their work and do this without compromise. I think that this is more true of North America than Europe, where we have seen some established credibility in the art field due to a coherent movement such as the work that came out of Holland during the late 1970s and through the 80s.

Another problem facing art jewelry is that many jewelers try to be too many things at once. I have not come across a jeweler who has integrity in her or his one-of-a-kind work and then produces a completely different kind of production work. This seems to be an accepted approach for jewelers, and I believe it can be destructive to the integrity of the good work. This doesn't mean that I disagree with production work that is a continuation or forms part of the artist's creative process.

I feel there has been a mistake in promoting art jewelry in relation to the jewelry industry. This attempt to use the business of jewelry in promotion of artists, such as we saw with the "Ornamenta" exhibition, has only created even more confusion and less credibility of jewelry as an art form.

All of these problems create an underlying uncertainty concerning what this work and the movement in general are about. Because it is difficult to understand the movement, it also becomes very difficult to promote it at the same level as other forms of artistic expression.

I find that most jewelers and promoters of jewelry as art try to get to "art" through "craft." I believe that the views and objectives of the two are quite different and not necessarily compatible. In the promotion of my gallery, I have conscientiously made the decisions not to straddle both worlds.

It has been frequently mentioned that jewelers demonstrate a lack of self-esteem as compared with artists in other media. Is this something you have observed?

This is a very difficult question, because there are as many answers as there are individuals. However, from my own experience I have developed a number of ideas as to why this lack of self-esteem may exist. I have noticed many jewelers wanting to create sculpture. Again the answer as to why varies greatly, but very seldom does this work – neither as a jeweler creating sculpture nor the reverse. There is an insecurity in jewelers, which, I believe, brings on this desire to create sculpture – in a field that has the recognition, respect and admiration jewelers are looking for but have difficulty finding in their own field.

Jewelers face a great challenge in making their work; it requires a certain state of mind in working with the small scale – a great sense of discipline. Unfortunately, at the moment, the rewards for this are not comparable to those of other media. Jewelers cannot get the prices the work deserves for its artistic value. At the same time as having to believe in themselves and the validity of their work, they must also believe in this field and the validity of it as an art form. Believing in the eventual acceptance of both their own work and the field in general is something that does not concern artists in most other media. This is something I can easily relate to as a gallery promoting art jewelry – other galleries are not in the position of defending two things at once: the individual artists and the field as a whole. There is an insecurity we all share and self-esteem is difficult under such circumstances.

Artists have a drive that goes beyond monetary considerations; there is a vital urge to say something to the world. Often great sacrifices are made to accommodate that urge. Many painters and sculptors deal with this by taking a different kind of work, often teaching. Many jewelers, on the other hand, tend to divide themselves between too many kinds of jewelry and therefore put their integrity in jeopardy. If jewelers want to hold onto that integrity, they cannot be making work purely for commercial reasons, work for which they have no true feeling. Rather, it is imperative that art jewelers take a different job that would allow them to do the jewelry that they truly desire and need to make. Much lack of self-esteem comes from making this work that you do not really want to be making.

Should we be focusing on gaining acceptance by the fine arts community or should we be directing our energies elsewhere?

I strongly believe that we are not going to move forward if we are not accepted by the fine arts community. However, it is still necessary to clarify our own art before they will start understanding what we really mean by jewelry as art. By this I mean that people who are promoting this work as an art form are still in need of strong written material and strong argument. Unfortunately, there are still unanswered questions, even in our own community. The question, "Is jewelry art?" has still to be properly addressed. Of course, to my mind there is no doubt that some jewelry *is* art.

What are some of the changes you have observed over the four years you have had your gallery concerning the acceptance of this work by your customers and by the general art community?

One of my most notable achievements since opening the gallery is to have been accepted into the Contemporary Art Gallery Association. There are only 16 galleries belonging to the association out of a total possible 150 in the province of Quebec. The criteria for acceptance include a strict exhibition system and showing work by living artists. The most difficult one for me, but most rewarding, was to have been accepted by my peers, and for this I had to work hard. I tried to show the art community what it is I meant by art jewelry, to show my credibility and my integrity. At first they did not believe in the work but have since come to accept it.

I can definitely say that now my clients are buying much stronger work than they had when I first opened. They are far less reluctant to look at the most daring work, and this is a change that makes me very optimistic.

Do you consider it your role as a gallery owner to place works of art jewelry in museum collections?

Yes, this is a vital role played by a gallery owner. Right now I see it as the museums who need to begin believing in this work, understanding it and, of course, trusting me and the work I represent before they begin to buy. At the moment, as a young gallery, I feel I am not there yet. However, this is a very important development I see approaching.

Starting with Donald Friedlich's interview with Garth Glark in *Metalsmith*, and continuing with Reinhold Ludwig's article in *Art Aurea* on "Why there's no market (at the moment) for artistic jewelry," a list of "evidence" has been presented to us as to the enormous and almost overwhelming obstacles to the promotion, sales and acceptance of this art form. While there is some acknowledgment of the progress that has been made over this decade, the general assessment is negative. What is your response to the information presented and how does it compare to your own personal experiences?

There is no doubt in my mind that jewelry will eventually be accepted as an art form within the fine arts community. I find the art jewelry community is in a real hurry, and it also amazes me that some are willing to give up so soon. Many artists, for example, involved in the strongest and more radical movements throughout history struggled all their lives before gaining acceptance and being understood.

I think it is important to mention, with regard to jewelry's acceptance, that what has been the trend in art for the past few decades has been large and bold work, and there has been very little admiration for small work of any kind. With contemporary ceramics, for example, which may have more credibility than jewelry and has more contemporary criticism than jewelry, much work has been made on a large scale, making it more accessible and better understood by the fine arts community.

In the process of promoting my gallery, I found that the majority of people in positions of decision-making within the fine arts community come from a similar background – generally art history and museology. These people are taught to appreciate and decipher the work of artists belonging to the same periods and schools of thought throughout history. Jewelry, of course, has a tradition as well, but it does not necessarily belong to that of fine art. So, generally, in museums we find jewelry acknowledged by history, or jewelry designed rather than made by prominent artists.

In general, I can say that I have encountered a barrier of snobbery from the fine arts world toward jewelry, but throughout the course of art history there have always been people there to make minds and opinions change.

What are the greatest obstacles you must face in operating an art jewelry gallery?

The most obvious obstacle, I must admit, is the financial difficulty of trying to run a first-class gallery with as few compromises as possible. As a gallery, I am expected to sell for my artists and, of course, to pay the rent. The promotion of the work for me is very exciting. However, because of the newness of this art form and the many barriers facing us, I feel it is imperative to operate my gallery on a very refined level, for which the costs are extremely high.

A problem that I have difficulty understanding and even less in accepting is one that involves the jewelers and the jewelry itself. I find some jewelers often forget that their work is going to be handled and worn. I have experienced too many mishaps with pieces breaking in the gallery or shortly after being sold, not because of a lack of respect towards them, but simple problems with findings and poor technique. This is a problem that simply cannot continue – it is damaging not only to the jeweler's reputation but also to the gallery's. We are entirely dependent upon each other and our reputations go hand-in-hand.

This brings me to another problem that at times I think could be considered the most difficult. I find with some jewelers, in their lack of understanding the gallery system, there is a problem in developing a sense of belonging with the gallery. Some jewelers do not see that cooperation with the galleries and a long-term relationship are the grounding for progress. I have experienced jewelers who are too quick to want recognition and who increase their prices prematurely. Again, this is damaging to both of us.

The last of what I would call an obstacle in operating my gallery is my problem with customs. There is so much traffic in terms of importing and exporting in the jewelry business and I have found it difficult to be recognized differently from the mainstream, primarily due to the lack of written material to convince the officials otherwise. Although this has been an ongoing problem, I hope that eventually it will be solved.

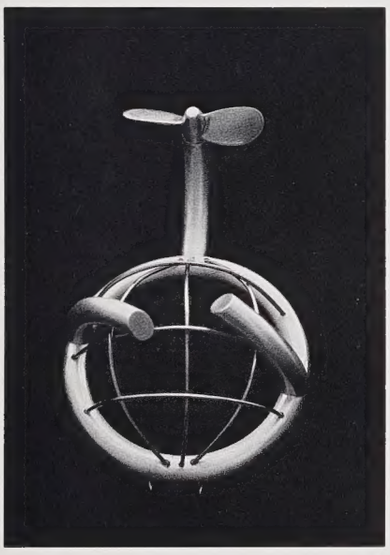
Given that we both agree that long-term acceptance of this art form is inevitable, what is your vision for this field over the next five years?

In Europe, with the open market in 1992, I believe there will be an advantage to the field, as jewelry will easily travel without customs problems. However, I think the eventual acceptance of the field into the fine arts community will be seen first in North America. This is mainly because the social structures, as compared with Europe, are less acute and the breaking of tradition is more accepted here. New York is still seen as an important center in contemporary art. I must add that in the gradual acceptance of the field we will more than likely see individual jewelers being integrated into the fine arts community before the field as a whole. Right now, what is important is the need to organize strong exhibitions in the best museums. We need well-informed curators who base decisions above all on artistic integrity and strength of participating jewelers.

Along with more of these exhibitions we need to continue to increase written material, catalogs and criticism. By this I mean more in-depth explanation of art jewelry on both an intellectual and psychological level, not mere description. It is important to realize that by advancing towards the fine art community, we are also inviting an onslaught of harsh and potentially destructive criticism. We must be prepared for this and be ready to defend the work on a comparable level to that of any other artwork.

Although the recent criticism from promoters and makers is sometimes seen as negative, I think maybe it is a sign that we are beginning to discuss among ourselves that which has not been clear in the minds of both jewelers and the fine arts community: Who are the jewelers deserving credibility in the art world? Let's clarify the categories of artists, artisans and fashion designers in jewelry. These, at the moment, are often mixed together in large exhibitions and in jewelry galleries without explanation. I am not saying that one is of more value that the other. However, it is misleading to be promoting these works together.

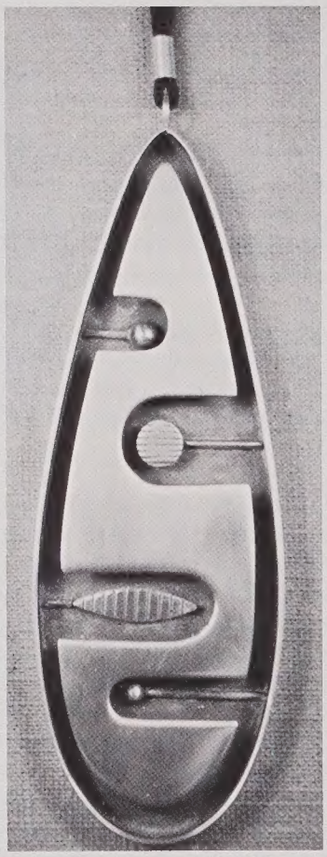
Unfortunately, at the moment, it is very easy to promote jewelry in a boutique situation, stressing what you think will sell, but in the gallery you promote the work of the artist in whom you truly believe. For this, it is of utmost importance that galleries maintain a clear and consistent message to the public. The acceptance of art jewelry lies in the understanding and the solving of this confusion that exists about the different approaches to jewelry in general.



Above
Paul David McClure
Brooch
silver, steel
8 x 6 x 4 cm, 1991

Opposite
Ramon Puig Cuyas
Présence de l' Atlantida 1 Brooch
copper, nickel silver, paint
6.5 x 5.5 x 1 cm, 1990
Photo: Guy Beaupré

Enid Kaplan
Pathfinder Brooch
14k gold, silver, niobium, lapis lazuli, tourmalated quartz, etched brass, shell
10 x 9 x 1 cm, 1990
Photo: Guy L' Heureux



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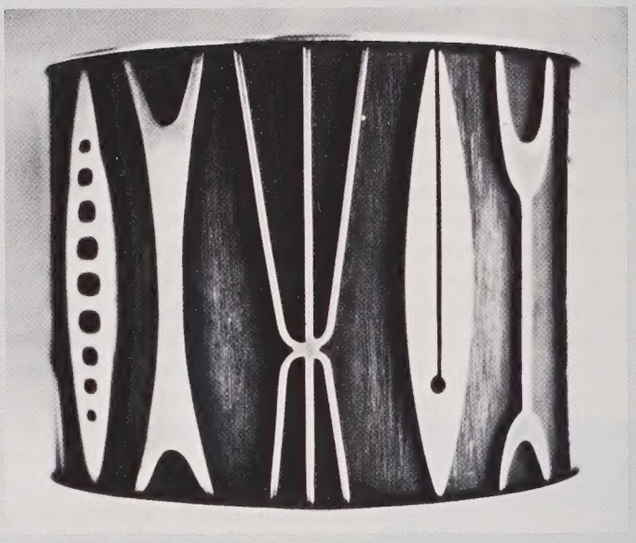

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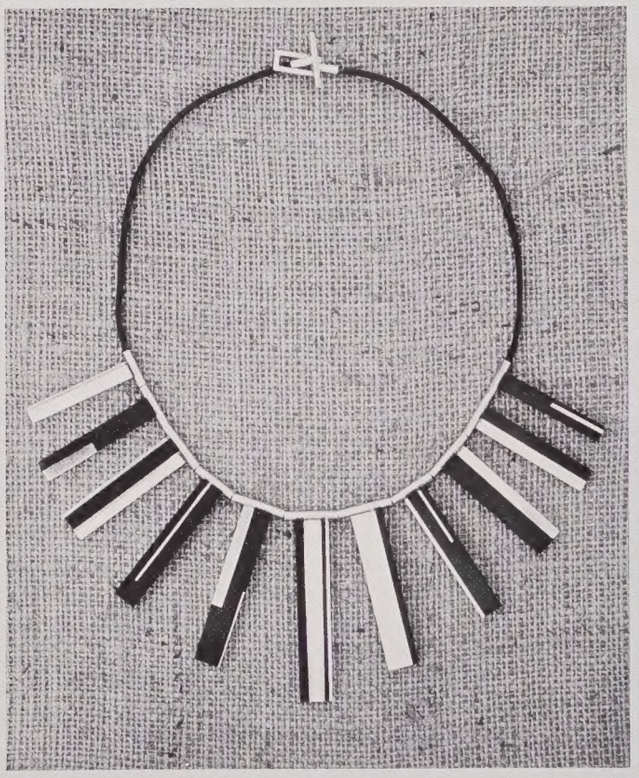

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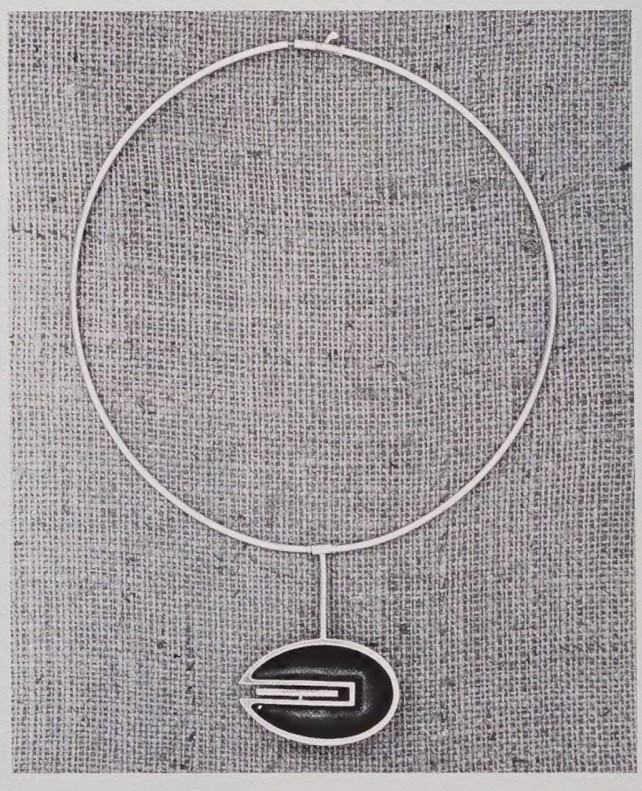


4

Byron Wilson

THE GADGET MAN

BY TONI LESSER WOLF

Sculptor, jeweler, teacher, pioneer in large-scale studio metal casting, Byron Wilson has just turned 73 years-of-age. He is a fascinating man, recalling his own past, as well as that of the studio-jewelry movement in northern California in the early 1950s.

The picture of Byron Wilson drawn for me by his many admiring students of a modest, warm, giving and caring teacher – one who never imposed his own style but allowed each student to develop his or her esthetic sense. Kim Bass, a former student of Wilson's at California College of Arts and Crafts (CCAC), where he taught for 26 years, recalled that for two years she didn't even know what kind of work he did, as he never brought it to class,[1] not wanting to create clones of himself. In fact, he was such an infusive instructor most students took Wilson's class over and over again. His was the only jewelry class that Bass took during her four years at CCAC, and upon graduation, she was chided that she should "receive her degree in Byron, not metals."[2] Although Wilson taught casting techniques much of his own work was constructed, and he encouraged her to do what she wanted, which was fabrication.

Bill Baran-Mickle, another former student, reminisced about Wilson's classroom critiques, noting that Wilson was so broad in his approach that if one brought in a tire for a project, Wilson would critique it.[3] He was also fascinated by gadgets and problem-solving. He taught foundry techniques, as well as sandcasting of small sculpture, jewelry construction and casting. Wilson often improvised tools and machinery and was referred to as the "gadget man" by a colleague at school.[4]

Soon after Wilson joined the CCAC faculty in 1956, he found himself with a group of students who wanted to do large metal casts, but there was no money for the necessary equipment. So, they started from scratch and, under Wilson's tutelage, built a metal sculpture foundry, mostly from scavenged materials.[5] For 15 years they kept improving on their technical know-how and built bigger and better blast furnaces, overhead cranes, burn-out furnaces, etc., until a new, modern, commercial facility for large-scale casting was finally built on campus. Consequently, this was not Wilson's most prolific period for jewelry-making, as he worked full-time at CCAC as well as holding down a job with the railroad.

After graduation from high school in northern California, in 1936 (where he entertained ideas of going into advertising), Wilson got a job as an illustrator, but although most of his colleagues went to work for Walt Disney, he wanted to express himself three dimensionally in metal. However, the acquisition of basic metalsmithing skills was almost impossible for him. Wilson began trying his hand at jewelrymaking about 1940. But like so many other studio-jewelry pioneers, he couldn't find a school that taught fundamental techniques, and the only source books available were antiquated ones from the 1920s. Finally, he met a dental technician who was willing to teach him how to cast, and he picked up the rudiments of soldering and knowledge of various tools from commercial jewelry repairmen in Oakland. Until he met them, Wilson recalls that he was soldering with an alcohol lamp and blowpipe.[6] The repairmen introduced him to the prestolite and things became easier. In about 1941, Wilson began doing jewelry repair work for antique shops because he needed the money. His own work was also well underway. Stylistically, this early work was primitive, mostly pre-Columbian in its general form and in its inclusion of turquoise and obsidian (much like the early jewelry of Margaret de Patta).

The turning point of Wilson's career came in the late 1940s with his introduction to Margaret de Patta and the founding of the Metal Arts Guild (MAG). In the mid-1940s a friend showed him a brochure illustrating de Patta's jewelry. Wilson was struck by the similarities to his own work. Around the same time, he also heard Peter Macchiarini (another San Francisco jeweler) interviewed on the radio. The number of jewelers working independently in the Bay Area was surprisingly large. The need for an organization to help promote studio jewelry in northern California, as well as a forum to share technical expertise and practical information, was clear. In 1951, about 50 metalsmiths met for the first time as a group in San Francisco. Among the first members were "leaders" Margaret de Patta, Caroline Rosene and Peter Macchiarini (who eventually left the organization due to philosophical differences with de Patta), as well as Florence Resnikoff, Merry Renk, Irena Brynner, Dorothy Greene, Kay Lane, Fred Snowden, Martin Streich, Victor Ries, Milton Cavagnaro, Keith Monroe and Harry Dixon.

FIGURES

1. *Pendant*, silver, 1948
2. *Bracelet*, silver, gold alloy, 1954; winner Award of Merit, Designer/Craftsmen of the West, deYong Museum, San Francisco, 1957
3. *Necklace*, silver, ebony, ivory, 1959
4. *Necklace*, oxidized silver, gold, 1957
5. *Necklace*, silver, ebony, ivory, 1952; Hickock Purchase, Memorial Art Gallery, University of Rochester, Rochester, NY
6. *Necklace*, silver, colored acylic, 1970; one of the last pieces that Wilson made
7. *Pendant*, bronze, ebony, 1948

Wilson cannot say enough about his debt to Margaret de Patta. Their mature work is similar in its common constructivist roots. Yet Wilson's style is often more lyrical, occasionally leaning towards an abstract narrative rather than complete nonrepresentation. The viewer can sometimes perceive animal or vegetable allusions (Figures 1 and 2). And Wilson's jewelry is more concerned with surface treatment, while de Patta's explores interior space and optical illusion. Several pieces, such as a silver, ebony and ivory necklace consisting of slender linear elements that recall piano keys (Figure 3), are closer in concept to Macchiarini's (see *Metalsmith*, Winter 89, p.34) than to de Patta's. And Wilson, along with Macchiarini, was one of the first jewelers to experiment with silver combined with diverse materials such as wood, ivory and bone. But Wilson reveres de Patta and praises her role as "teacher" to the MAG membership.[7]

The meetings were actually critiques headed by de Patta. She, after all, had a solid foundation in design, having studied with Laszlo Moholy-Nagy at the School of Design in Chicago in the early 1940s. According to Wilson, de Patta didn't talk much, but she was able to "get things going... She would question what you [and your designs] were about."[8] She fostered a competitive spirit among the guild members, which Wilson believes spurred him on to new solutions for old design problems, e.g., trying to make a rectangle read as an ellipse (Figure 4).

Most metalsmiths were working with wire and sheet in the early 1950s. Very little casting was being done. Bob Winston was probably one of the few who had been experimenting with cire perdu. Wilson turned, for inspiration, to de Patta, who along with her husband, Eugene Bielawski, had set up an operation to do limited production with lost-wax casting at their old farmhouse in Napa. The couple held open-houses on Sundays, where jewelers were invited to discuss the craft and share their knowledge. Both de Patta and Wilson believed in creating a viable business out of jewelrymaking, and Wilson relates how they would sit in de Patta's garden and discuss casting (which Wilson had actually helped her and Bielawski implement at their farmhouse) and its commercial applications.

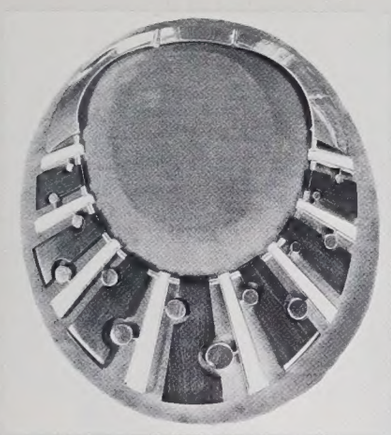
Wilson believed that jewelers should be able to make a living with their work. And although there was not much opportunity to sell studio jewelry in California in the late 1940s and early 1950s, he was indefatigable in seeking outlets for his work. He found stores from San Diego to Seattle and was probably responsible for introducing handcrafted jewelry to many people on the West Coast.

By the early 1950s, Wilson was becoming an important force in the California studio-jewelry movement and was showing at several exhibitions and fairs. Among others, he exhibited in the San Francisco Art Festivals and the Richmond Annual Exhibition of Watercolor, Graphic and Decorative Arts during the 50s, 60s and 70s; the "American Federation of Art Traveling Exhibit of California Craftsmen" in 1952 and 53; "Fiber, Clay and Metal" (St. Paul Art Gallery, St. Paul, Minnesota) in 1953 and 55; "American Jewelry and Related Objects" (Memorial Art Gallery, University of Rochester, Rochester, New York) in 1956; Inaugural Exhibition (Museum of Contemporary Crafts, New York, N.Y.) in 1956; "Craftsmanship in a Changing World" (Smithsonian Institution Traveling Exhibition) in 1956 and 57; and "The Metal Experience," (Oakland Museum, Oakland, California) in 1971.

He won first prize in the Pacifica Exhibit, and first prize and honorable mention at the San Francisco Art Festival in 1952. In 1955, he received the Art Commission Purchase Award at the San Francisco Art Festival, honorable mention at the Richmond Annual Exhibition of Watercolor, Graphic and Decorative Arts, first prize and special award at the Lafayette Art Show (Lafayette, California), honorable mention at the "Fiber, Clay and Metal" at the St. Paul Art Gallery, and first prize at the California State Fair. He won the purchase award and honorable mention for his entry in "American Jewelry and Related Objects" at the Memorial Art Gallery, University of Rochester in 1956 (Figure 4), the award of merit in "Designer Craftsmen of the West" at the DeYoung Museum in San Francisco in 1957 (Figure 2), and continued to win awards through the 60s and 70s, until 1981 when he received honorable mention at the California State Fair.

Byron Wilson was a craftsmen who consistently tried to "reinvent the wheel" – perennially seeking novel ways to solve design problems, create new tools and handle a variety of materials a little differently. He believed in helping metalsmiths to be small businessmen – to compete with the jewelry industry and produce personal adornment that was not too "arty"[9] but that would be fairly priced and appeal to a great number of people. He epitomizes the studio jeweler of the 1940s, who, through sheer force of will and sense of commitment, overcame the odds and helped establish what we acknowledge as a movement.

Toni Lesser Wolf is a jewelry historian, lecturer, curator and writer living in New York City.



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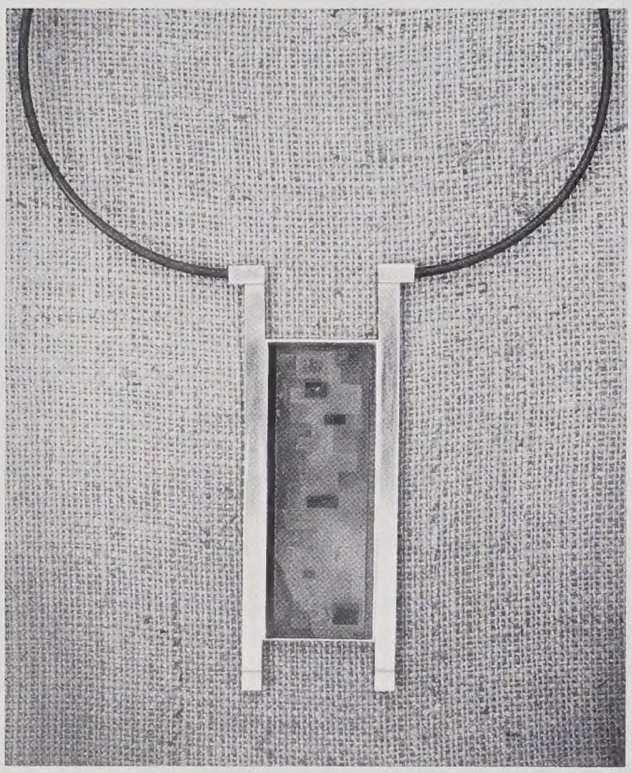
NOTES

1. Interview with Kim Bass
   by the author, June 4, 1991.
2. *Ibid.*
3. Interview with William Baran-Mickle
   by the author on June 1, 1991.
4. Letter to the author
   from Florence Resnikoff, June 11, 1991.
5. Letter from Byron Wilson
   to Sarah Bodine, n.d.
6. Tape made by Byron Wilson
   for William Baran-Mickle in 1982.
7. *Ibid.*
8. *Ibid.*
9. *Ibid.*

ACKNOWLEDGMENTS

The author wishes to thank William Baran-Mickle,
Florence Resnikoff and Kim Bass
for their generous help in the preparation of this article.



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Reviews

National Student Sterling Design Competition

Yale Club, New York City
May 22, 1991
Tiffany's, New York City
July 8 – 22, 1991

by Anne Crowley Tom

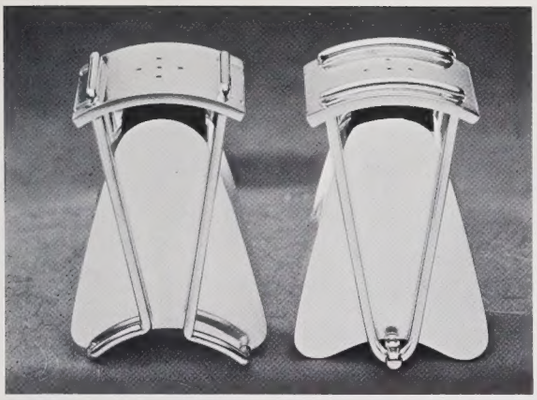
Matthew Sterling Morrow, Texas Tech University, *Pitcher*
sterling silver, First Prize

One would expect that a national student sterling design competition would reflect leading-edge design from art and design schools and university art departments nationwide. In a sampling of work students felt strong enough to enter, we should see the "hottest" silver design by this creative generation. Unfortunately, this competition did not fully represent explorations in sterling among student designers. Despite 114 entries from over 30 colleges and universities, participation was spotty, with the conspicuous absence of many art departments where holloware is being done.

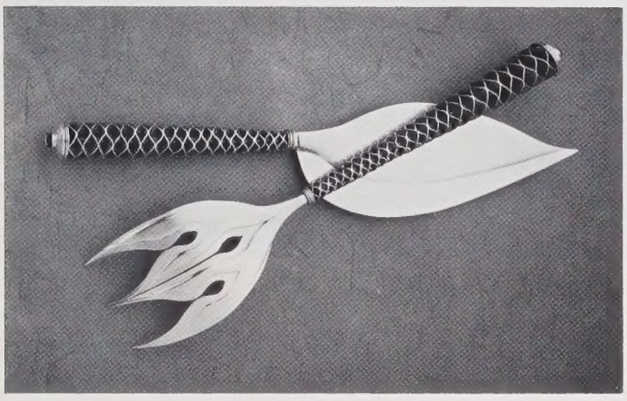
The stated objective of the National Student Sterling Design Competition was to challenge student designer/craftspeople to combine design and craftsmanship in flatware, holloware, jewelry, fine art and sculpture, resulting in innovative and trendsetting ideas. Design, function and craftsmanship, equally weighed, were the key criteria of the judges. While some of the winning pieces were outstanding, many of the entries were weak in construction, originality or practicality. And while much here was refreshing, several of the most original designs submitted as slides and drawings fell apart technically in execution.

The major sponsors of the competition were Coeur d'Alene Mines Corporation and Silver Trust International, a marketing organization founded by a group of leading mining companies. Judges were Ulysses Dietz, Curator of Decorative Arts at the Newark Museum; Robert Mehlmann, Instructor in Decorative Arts at New York University Graduate School; Jeanne V. Sloane, Vice President and Silver Specialist at Christie's, New York; and James McConnaughy, Vice President, S.J. Shrubsole Corporation, antique and American silver dealers. Judging took place at the Yale Club on May 22; the work of the finalists – 10 award winners, best flatware entry and nine selected entries – was on exhibit at Tiffany's in July. Out of these 20 prizewinners, only three were jewelry, the rest flatware and holloware; none were pure fine art or sculpture, although one piece of jewelry, a brooch, was part of a sculpture. Materials other than sterling were permitted, but most of the designs were exclusively sterling. The bulk of the pieces in the show carried on established design trends of the 20th century. Shape, line and even surface design generally derived from function in the Modernist tradition. Many of the principals of the design revolution that started in the mid-1930s under the canon of Modernism and continued through the mid-1960s (functionalism, reductivist esthetics, avoidance of applied decoration – from the rigidity of the International Style, through the softening of streamlining and biomorphism, through post-war Modernism) still dominate this body of work by students of the 1990s. In addition, the influence of trends in the craft movement since the mid-1960s was evident.

Among the prizewinners, design generally derived from function according to the esthetic first delineated by the Bauhaus. In may cases, even the surface design derived from function. Humor is also a strong component. This year's first-prize winner, a pitcher by Matthew Sterling Morrow (Texas Tech University), emphasizes the long, flowing curve of post-war Modernism, typified by Le Corbusier's architecture. The handle supports and lifts the base up with a graceful buoyancy that verges on humor in an off-beat approach to balance. Handle and lip merge as a continuous surface, resulting in organic unity. Qualities of minimalism, a resemblance to the smooth, upward-gesturing sculpture of Brancusi and biomorphic shapes of Arp root it in pre-war and post-war design. Second-prize winner salt-and-pepper shakers by Todd Zellinger (Center for Creative Studies, Detroit) reflect modified 1930s streamlining with its banded horizontal lines, rounded corners and masking of how parts connect. The originality of approach to function and derivation of the design from function is particularly strong here. The only applied surface design is the bands, part of the construction of the mechanism for filling the shakers. The hinged tops make it possible to refill without the nuisance of removing a cork or unscrewing the tops.



Todd Zeilinger, Center for Creative Studies, *Salt and Papper Shakers*
sterling silver, Second Prize



Julia Woodman, Georgia State University, *Fish Servers*
sterling silver, vermeil handles, citrine, Special Flatware Prize

The resemblance of their shape to machine parts and ties to industrial design also characterized the honorable-mention necklace by Jennifer Tarentino (The University of the Arts, Philadelphia), a well-crafted and balanced 31" chain of interconnected geometric shapes embellished with contrasting onyx and silver beads. However skillful the technique, this piece left me only with the chill of technology. Similarly, a pair of candlesticks that won fourth prize for Josephine Jacobsmeyer (Rochester Institute of Technology), Post-Modern in concept, appear to be assembled from scrap metal. I found the cut-out assemblage of bent rectangles and disks connected by legs of bent rods disconcerting in sterling, and lacking the unity and harmony of parts to back up its originality. Here surface design is applied, decorative and repetitive in the idiom of the pattern and decoration movement of the eighties. The inscribed squiggle with mini-squares and applied balls is part of the attempt at whimsy not usually associated with fine silver, but neither is it very interesting.

In other pieces, such as third-prize winner, a two-piece silent butler by Jean M. Graham (Mohave Community College), surface design was also decorative. A cerebral piece, in which etched Egyptian hieroglyphic symbols, echoed in planes of triangles and angular shapes, presented a narrative challenge, took a risk in its choice of objects to interpret. It is comprised of sweeping, dynamic shapes and lines, which render movement to match the brisk pace of its function – to quickly sweep away the after-meal remnants.

Another witty use for sterling silver was fifth-prize filigree basket by Aline Gittleman (Washington University School of Fine Art). Like many craft objects of the past 25 years, it draws upon non-Western art, referring to and defying the tradition of fine filigree by using silver as straw. A light, airy and rustic effect is achieved by leaving it white and unpolished, appropriate to the surprise contrast of primitive designs in an elegant material. The surface design is functional, serving as the structure of the bowl. The upper row of the design/structure consists of interconnected Picasso-like masks created by bent silver "reeds," and the lower a row of suns in various stages of rising and setting. Surface design and function also interfaced in the special flatware prize-winning fish slicer and fork by Julia Woodman (Georgia State University). The crisscross of the fish scale handles serves not only to introduce humor but also to strengthen construction. The metalworking skills represented here are impressive. The contrast of black and white to create negative and positive space, lends gracefulness and prevents the potential monotony of solid sterling handles.

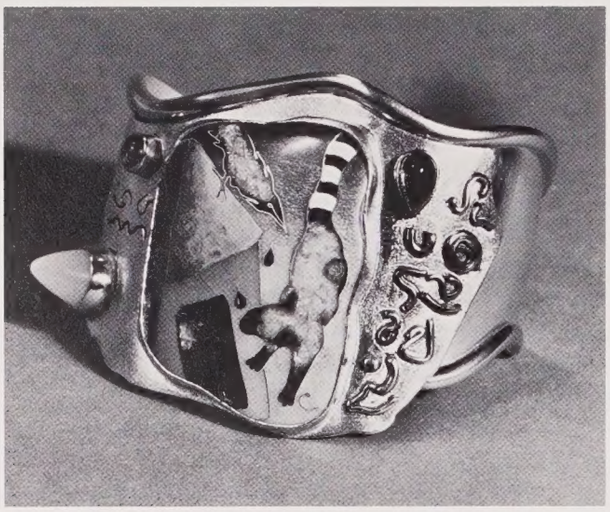
A three-piece coffee/tea set, a selected entry by last year's first-prize winner, Beverly Auerback (Georgia State University) was well crafted but overdesigned. Rebecca Dworak (San Diego State University) deserves credit for the boldest design among the winners. Her bagel-shaped salt-and-pepper shakers of sterling, copper and slate hang precariously from an antler-shaped stand. While having to pass not just the salt, but the stand as well, defies my practical taste, their reference to the ancient ceremonial aspects of salt as a status condiment adds another dimension. Less exciting than last year's flatware winners, but worthy of honorable mention, is a three-piece flatware setting by Cindy Gibson (Rochester Institute of Technology) and selected entry three-piece sterling silver and copper flatware set by Amy Linn (Iowa State University College of Design), which safely continue the tradition of Scandinavian flatware with their predominant oblique angles. The only other neckpiece to place was honorable mention sterling, copper, and nickel neckpiece by Elise Worman (University of Wisconsin, Milwaukee) with its elaborate question of weights and counterweights and size and relationship to the human form.

Formerly sponsored by the Sterling Silver Guild of America, the national student competition has been in existence in some form for 30 years. The first-prize winner of the first competition, Burr Sebrina, was hired upon graduation to be Gorham's head designer. A prize from the student competition in one's portfolio has been considered a career asset. Metalsmith teachers who responded to the call for entries often were previous winners who have benefitted from one of the few opportunities for recognition in the field. In recent years, however, there has been little interest on the part of the silver manufacturers in the annual student designs. While the 1990 special flatware prizewinner's design was highly original, beautiful, and conducive to reproduction, the artist had no positive response from the multitude of silver flatware companies to whom he offered the design. This may discourage participation.

On the other hand, a prominent silversmith to whom the issue of participation was posed indicated that he felt the commercial nature of the competition discourages many student designers. He states, "'Design competition' is a terribly ambiguous term. Is it a competition for creativity or for acceptance by the industry?" In his experience, the sponsors of design competitions generally aren't clear as to what they want. "Is the challenge to be 'marketable' or exploratory?" he asks, adding "Some of the stronger programs such as Cranbrook and New Paltz are much more oriented towards the creative field and less of the work done there is in sterling for this reason. The support for sterling comes primarily from the commercial arena."

More attention by sterling manufacturers to student designs and more recognition by American museums to contemporary studio silver as an art form might stimulate broader and bolder participation in this competition.

Anne Crowley Tom is a freelance writer living in Manhattan.



Colette
Narrative Enamel Jewelry

Mobilia Gallery, Cambridge, MA
June 1 – July 31, 1991

by Susan Barahal

Left
Ideogram Bracelet, sterling silver, chalcedony, cat's eye, rubelite

Above
Ideogram Brooch, sterling silver, fine silver, 34k gold, baroque pearl

Colette's enameled jewelry is masterfully crafted and rich with symbols. The intricate cloisonné pattern of animals, objects and hieroglyphs in surrealistic montages seem to be attempts at capturing subconscious feelings. One is intrigued by the enigmatic images and captivated by the meticulous craftsmanship. Colette's recent work has been influenced by a bout with meningitis. From her hospital bed, all she could see were the room's white walls and the blue sky through the window. While recuperating, she conceptualized the "Ideogram" series. The predominant colors are hospital whites, sky blue, blood reds, grays and black. The images and symbols are haunting. We see cats wrapped in burial cloths and bound with cloisonné wire, the end of which is in the mouth of a bird of prey. Racoon-tailed cats stalk, red hearts engorge, nooses prevail and hourglasses in black and white remind us that time is measured.

The bezel-set edges of the enamels are asymmetrically curved. The bezels are either fine silver or 24k gold and are often engraved or stamped with the artist's personal hieroglyphs and enhanced by stone. She finds that commercially made bezel and cloisonné wire are too limiting and prefers to make her own. She draws or pulls the wires to the desired gauge. The bezels can be made with a wide surface, allowing room for engraving. Conversely, the cloisonné wire can be drawn to a much thinner gauge than is commercially available, enabling the artist to make fine line bends and turns. Examples of this are seen in the spiral heiroglyphs, the bird's tail feathers and the cat's toes.

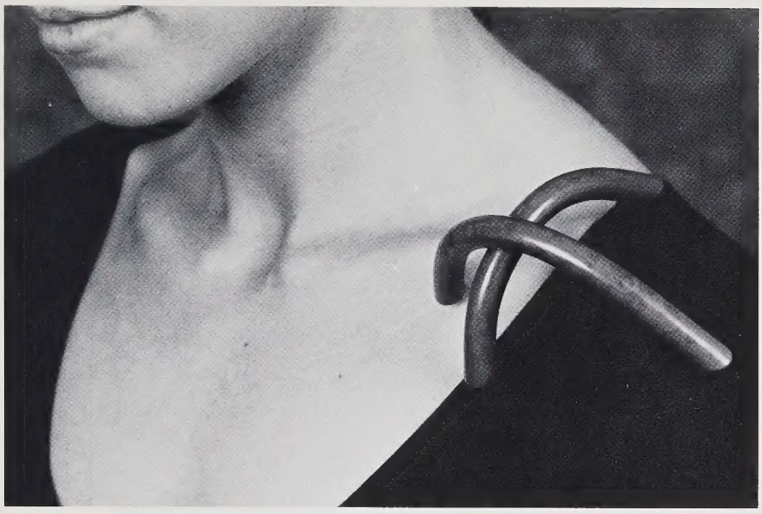
Her skill in enameling is unsurpassed. Cloisonnéd sections are not merely filled with color but are shaded and modeled to give volume and depth. Transparent enamels are used alongside opalescents, and bits of gold and silver foil are placed under colors for a shimmering effect. To achieve gradations of shading, such as subtle nuances of white, numerous firings are required. It is not unusual for a piece to have as many as 25 firings.

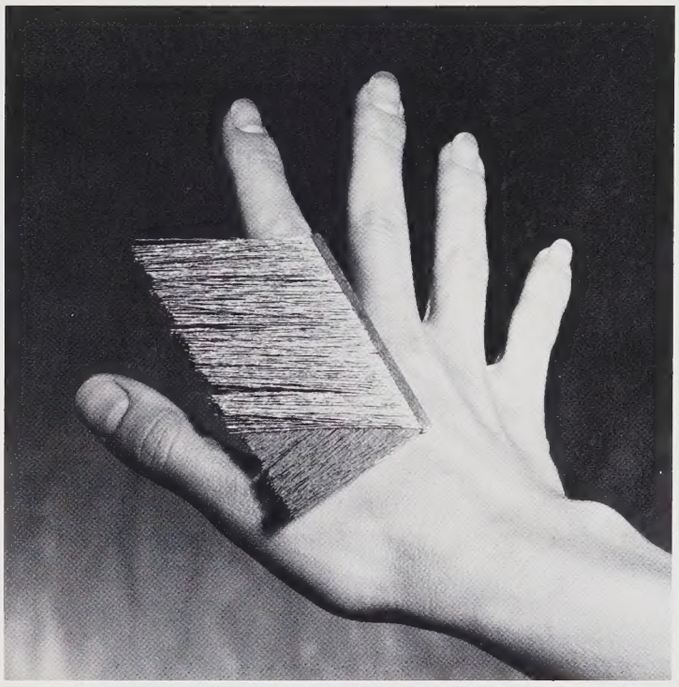
Although traditional cloisonné surfaces are smooth and level, Colette's pieces are worked in high relief. Some surfaces are interrupted by 24k gold-lined, embossed depressions and craterlike punctures. This three-dimensionality complements the illusion of depth achieved by painterly shading and the use of textured foils. The choice of stones and certain design elements also contribute to the sculptural quality of the pieces. Bullet-shaped stones are bezel-set to protrude from their surrounding space, and bulbous baroque pearls in shades of white, blue and gray seem to bulge out of their bezels. Three-dimensional gold and silver forms dangle from neckpieces and hieroglyphs are deeply incised and appliquéd in relief on wide-cuff bracelets.

"Pictogram", a later series, groups many separate images into one wearable painting. Many of the symbols from the earlier "Ideogram" series persist, but there is a greater sense of optimism. The word "yes" is written clearly, the all-knowing and protective eye is present and hand shapes are repeated and prominent, perhaps affirming the efficacy of the craftsperson. The colors are more jewel-like and vibrant than in the "Ideogram" series.

Colette's enamels stymie one's ability to analyze their meaning with any certitude. Highly personal symbols and dreamlike presentations of subconscious thoughts are coupled with exquisitely crafted artistry, captivating and compelling the viewer to revisit these mysterious jewels.

Susan Barahal is the decorative arts editor for Art New England *and teaches art in the Boston area.*





Nine Japanese Jewelers

Jewelerswerk Galerie, Washington, D.C.
April 25 – May 16, 1991

by Gretchen Raber

Left
Aya Nakyama, *Brooch*, lacquered rattan. Photo: Bruce Katz

Above
Etsuko Sonobe, *Ring*, sterling silver, grass. Photo: Bruce Katz

The Japanese metal tradition is one of practiced perfection. Oriental experimentation with alloys and surface ornament, a cultural and philosophical mindset of concentration and focus, allows for deeply controlled and abstracted expressions of nature. There is frequently a juxtaposition of contrasts to achieve harmony and balance. Here, this notion could be distilled into the seemingly contradictory idea of heaviness being light.

The work of Aya Nakayama expresses this concept through thick, though quite weightless lacquered rods. Powerfully tied to her cultural roots, the material is lacquered rattan in cinnabar red. Bold rod-shapes rise and twist, creating volumes of negative space. Proportion, craftsmanship and materials differentiate the oriental quality of these pieces from related European work, like that of Johanna Hess-Dahm. Nakayama's concern with findings and ingenious closings are not a priority as they are with her European counterpart. Nakayama's work, though pristinely crafted, does not have the industrial look so endemic of the bent tubes and rods of the Europeans. Conversely, Nakayama's deep red lacquer forms generate a sensual, tactile response.

Yasuki Hiramatsu's electroformed monuments to crumpled paper are witty and imposing. The bulky, cumbersome arm-ornament rises approximately six inches, its physical lightness a contradiction. These forms, in contrast to Western electroforming, are less concerned with technology than the freshness of the substrate. The core condition is emphasized and preserved. The surfaces reflect a raw immediacy, a result of the process. However, when he mimics Caroline Broadhead's headpieces, substituting silver wire for nylon, one has to ask, "Why?"

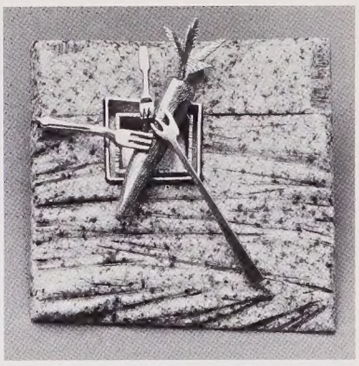
Traditional techniques are used by Erico Nagai to assemble hollow-tube "bars," incorporating surfaces of black and gold, cinnabar red and gold. The colors and patterns evoke the elaborate, lacquered-object tradition of the Edo Period in Japan.

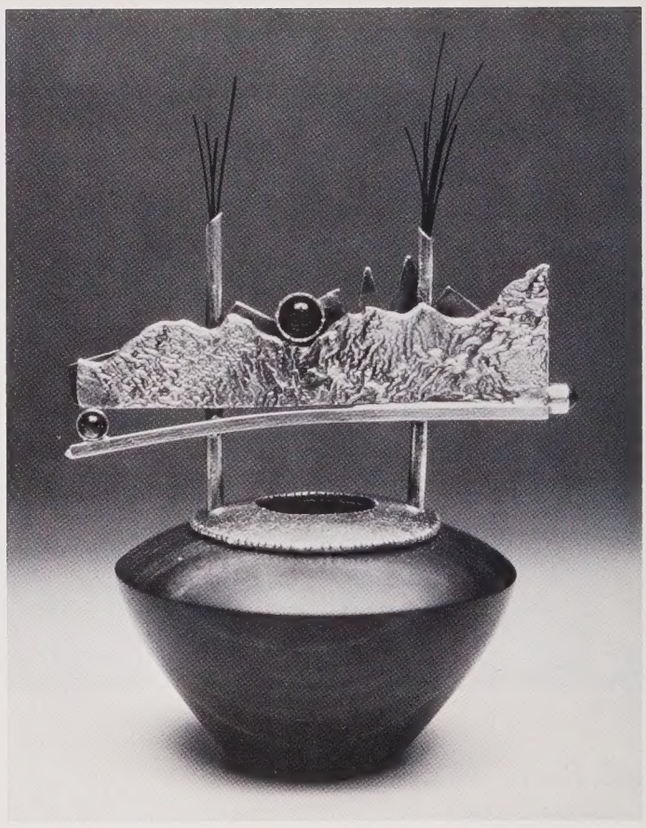
Some of the strongest references to Japanese metal tradition in the exhibit belong to Okinari Kurakawa. His titanium-disk neck ornaments, although rooted conceptually in European and Dutch forms, i.e., Coen Mulder, have an aggressive bladelike quality reminiscent of the Japanese martial metal and sword tradition. These disks have refined craftsmanship and restrained ornamentation. Visually, the edges are subtly dangerous. Although not swords that exude the spirit of the warrior, their contrast and balance manifests the spirit of the materials. Kurokawa's ring series relates closely to contemporary European art metal, but is less subtle. It is more of not what you say, but how you say it.

Etsuko Sonobe conceptually follows Caroline Broadhead's brush technique. However, through the use of oriental-specific materials, she emerges with more individual expression than some of her exhibiting colleagues. The grass bristles are a rough counterpoint to the elegant and refined channels that are created by Sonobe. They are more in scale and harmony with the body than their European references. In contrast, Wahei Izezawa shows no evolution from what appears to be largely Euro-tradition. Excellent craftsmanship and deceptively lightweight forms are the work's strength.

The familiar work of Hroko Sato Pijanowski provides a diagram of traditional oriental materials used with a basis in Eastern philosophy. In David La Plantz's new book, *Jewelry/Metalwork 1991 Survey*, Hiroko relates that "Philosophies of Zen and the Haiku of the 17th-century Master Basho provide an intellectual framework within which we can express our own emotions through objects. These philosophies suggest that there is a unity and beauty in the universe that encompasses both man and the natural world." One must seek in materials, the intrinsic qualities that unify the intellectual, the physical and the spiritual. The mizuhiki shapes of Hiroko are this unity of the humble material with the intellectual sophistication of form. The individual element evolves into a new idea. It is the contrast of balance of the precious and mundane, the heaviness of being light.

Gretchen Raber is a goldsmith and architectural metals designer living in Alexandria, VA.





Val Link & Graduates
A Platinum Retrospective

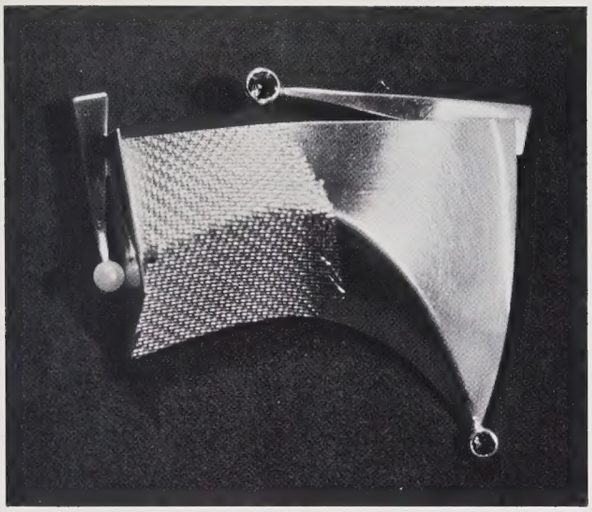
Boardwalk Gallery Goldsmiths, Houston, TX
May 1 – 31, 1991

by Beverly Penn

In the spirit of encouraging ties between academic metalsmithing and the retail world, the Boardwalk Gallery Goldsmiths and Val Link, head of the University of Houston's jewelry/metalsmithing department, assembled the work of 21 alumni who had graduated from Link's program over the past 20 years. Among the more than 100 pieces compacted into this bright, highly visible space were objects of every possible format (jewelry, holloware, flatware, tools, containers, containers with removable jewelry, jewelry with movable containers) and intention (artwork, production work, crafts, design prototypes, one-of-a-kind, one-of-a-series, series of one, one of many). In the retail context of a mall, such a broad range of objects and sensibilities seemed tentative and experimental, though BGG's initiative in supporting more conceptual work is commendable. From an academic standpoint, the diversity of this exhibition represents the dilemma that challenges American academic metalsmithing as a whole: do efforts to encompass each and every material, format and technical procedure result in conceptual thinness? Do we pay a price for having it all?

The featured work of Val Link was a selection of pieces from his productive 25-year career. Technically superb, his knives, jewelry, vessels and objects reveal a sense of humor, ingenuity and a joy of making. The two awards of merit were garnered by Diane Falkenhagen and So-Im Kim, in jewelry and holloware respectively. Falkenhagen's lyrical brooches are podlike chunks of white Corian embellished with colorful fragments and sinuous metal lines. Also singled out were Kim's pristine vessels and flatware designs, forms that extend function far into the realm of sculpture. Other work included some projectlike academic work, a variety of fine and production jewelry, and some highpoints of individual expression, for example, in the work of Lee Roeder and Deborah Jemmott. Ken Bova's colorful jewelry is the funky, folky variety that razzle-dazzles, wows and charms. Fabricated from a seemingly endless list of precious and non-precious materials, his jewelry "cut-outs" are flat, graphic and theatrical. Though Bova's imagery – hands, hearts, dogs, spirals – has been heavily overused by artists and designers this past decade, there is a sincerity in his direct, nontechnical handling of materials. The pieces are clearly fun-to-wear, fantastic ornaments. Tami Kegley, working collaboratively with Charles Kegley, poises her layered, topographical brooches of precious stones and metals atop tiny, delicately turned bobs of exotic hardwood. The work is carefully made, and one is immediately drawn to the fine craftsmanship, material presence and logic.

Art critic Peter Dormer once wrote that "(T)here is... another role for the contemporary jeweler – that of artist. The word artist is overused and it should be employed rarely and only for the handful of individuals who are able to create metaphors that give us a new way of seeing the world. Most jewelry does not attempt or succeed in altering our perception. Occasionally someone comes along who can use jewelry to make a commentary on the world."[1] The brooches of Mary Ann Papanek-Miller are melancholy, unpretentious statements that identify her concern for a range of social and political situations. Overlapping drawn images and decals float in frozen layers of transparent enamel on the square, etched, silver backplate. Other carved three-dimensional figures or animals of charmlike scale are mounted simply and directly to the picture plane, poised to eyeball the scenario to which they are simultaneously observers and participants. Her enumerated sequence of collaged images entitled *Morning: Dove, Morning: Disguise, Morning: Jog* strongly evokes a narrative. The square format alludes to common methods by which narratives are often revealed, such as the photographic image, the book or even television. The work, however, is not merely revealing or didactic. What is compelling about this jewelry is Papanek-Miller's metaphoric use of visual structure: she extracts noun images from the logical sequence of a plot structure, and subsequently disposes them randomly within the tiny picture plane, much in the same way that the Surrealists used the irrational as a form of visual structure. As viewers, we feel urged to decipher, but the pieces remain poignant questions.



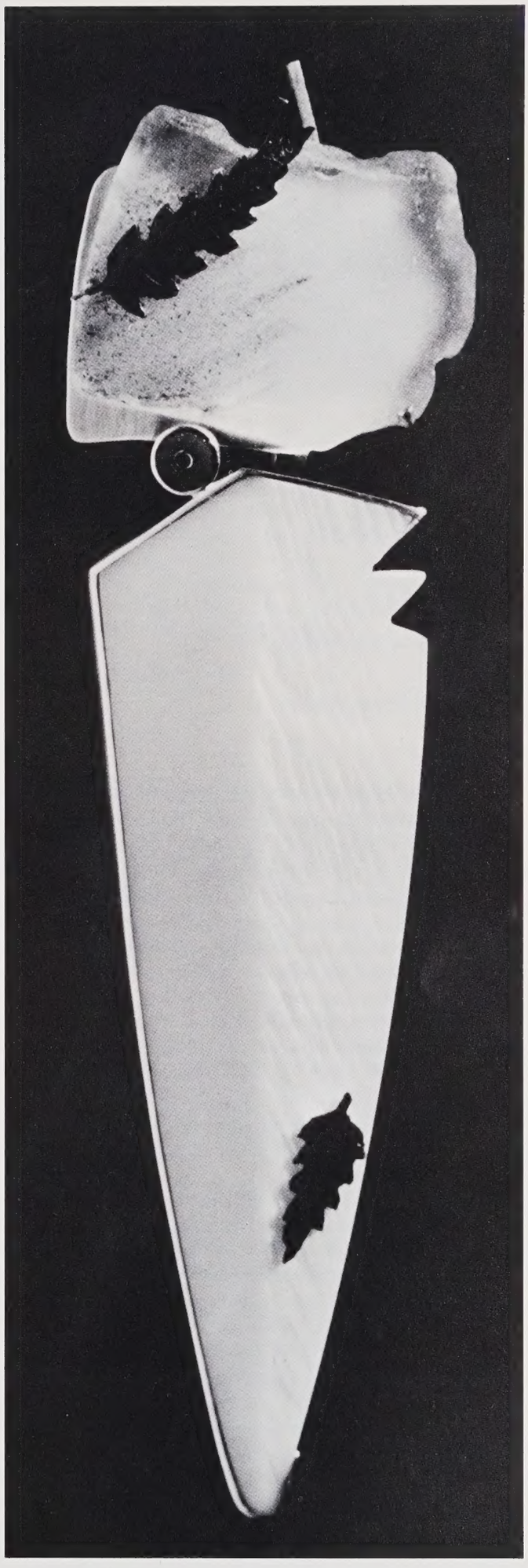
Left to right

Sandra Zilker, *Food and Forks: Carrot Pin*
22k gold, sterling silver, Corian, 2⅛ x 2⅛ x ½"

Tami Corley Kegley, *Sculptural Brooch*, ebony, .925 silver, 14k gold, tourmaline, citrine, amethyst, horsehair, 3 x 4", 1991

Val Link, *Brooch*, 24k gold, vermeil on copper and silver, tourmalines, pearl, 2⅓ x 3", 1991

Diane Falkenhagen, *Life Cycles: Disintegration Brooch*
Corian, glass, copper, silver, 4¼ x 1¼ x ½", 1991



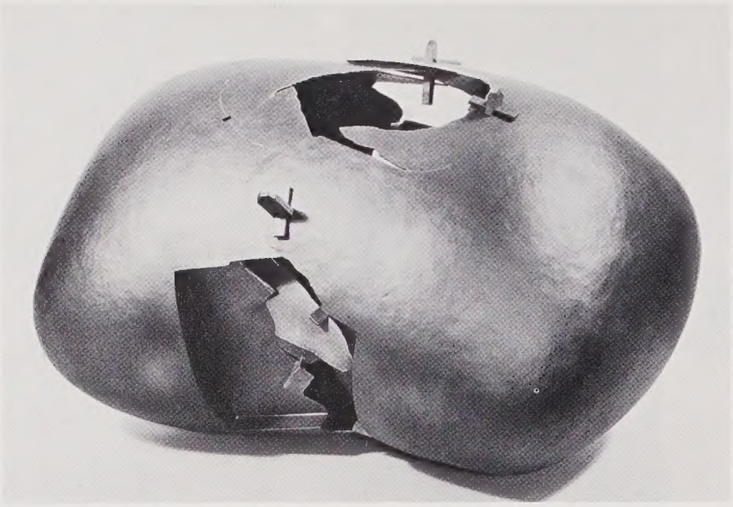
Storytelling predates all other forms of self-expression.[2] One of the primary objectives of narrative is to relay a message, to tell a story. Sandra Zilker's mixed-media brooches also suggest a narrative, but their whimsical character makes them more like visual limericks than Papanek-Miller's pensive vignettes. Zilker employs the sensitive exaggeration of caricature in her pairing of subjects in unlikely ways. Her 2⅛" square brooch *Food and Forks: Carrot* is a group of miniature silver implements and food piled carefully on a smallish, square gesture of a plate, which is itself anchored to an expressive chunk of material (Corian) simulating a cutting board. The three metal forks are poised, ready for action, over the tiny captured carrot. The piece is a humorous and irrational representation of an otherwise logical combination. Often, art in this spirit of whimsy and exaggeration can melt quickly into the realm of one-liner-dom. But Zilker's vision is not merely about amusement: she engages our fantasy, in the manner of Lewis Carroll, using humor as the foil for larger, more profound issues.

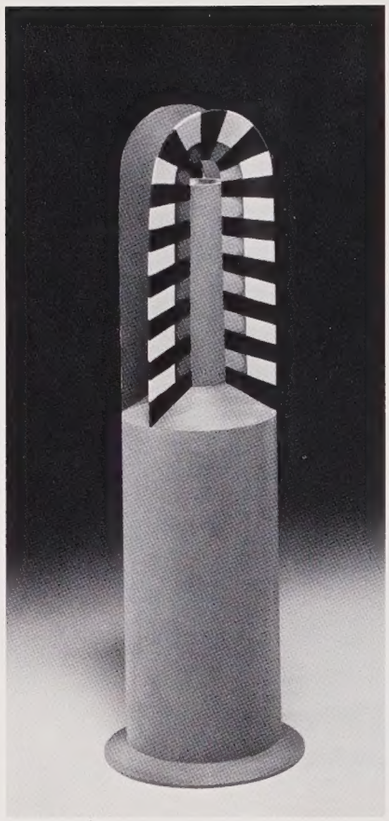
While no particular "school of thought" was apparent (some thoughtful work, yes, but no lingering ideologies of intellectual stamp), the general level of technical expertise and design ability hinted at more than capable instruction: that students are encouraged to pursue their personal directions is certainly evidence of a skilled and confident educator.

Notes

1. Maria Teresa Carné, Fundació Caixa de Pensions, *Joieria Europea Contemporània* (Barcelona: Fundació Caixa de Pensions, 1987), pp. 68–71.
2. Paul Schimmel, *American Narrative/Story Art: 1967–1977* (Houston: Contemporary Art Museum, 1977), p. 4

Beverly Penn is an artist teaching at Southwest Texas State University in San Marcos, TX.





Far left
Michael Tom
Hollow Shell of a Stone
copper, 18 x 12 x 12"d.
1991

Left
Randy Long
Lorenzetti Lily Vase
fabricated copper,
acrylic paint, 13 x 4 x 4"
1990

The Metal Vessel

August 1 – 31, 1991
Artworks Gallery, Seattle, WA

by William Baran-Mickle

Seattle was treated to a jewel-like introduction to the art of the metal vessel at Artworks Gallery, a commercial fine-craft gallery in the city's downtown gallery district. Inspired by a lecture and workshop given by Helen Shirk, the gallery enthusiastically embraced the "new" art form with a showcase of some of the best metalsmiths in the country working with the vessel form. The two-year-old Seattle Metals Guild, formed to acknowledge the many talented jewelers and metalsmiths who have settled in the Northwest, was the influence behind the scenes, having invited Shirk to lecture.

In a community that has embraced the glass vessel – due to the Pilchuck Glass Center's influence – a small, survey-style exhibition of contemporary metal vessels was a good way to introduce a parallel art form. While most of the artists were well known and respected, in such an exhibition, where one object represents one artist, it was not depth but the artist's choice of object that was of value. In this area there were some surprises worth discussing.

Randy Long's *Lorenzetti Lily Vase* was a departure from her early, theatrically based holloware. *Lily Vase* sits more stolid, compact and centered. This vessel relates more to her jewelry of recent years, which is based on historical references. Straightforwardly simple, this copper bottle form lifts up and radiates outward with two angled arches extending above the lipless neck. The title, moreover, indicates a relationship in attitude to the Sienese brothers, Pietro and Ambrogio Lorenzetti, of the early Trecento. This would indeed be a grand abstraction. It seems to echo Pietro's detailed elegance with his ground-breaking spatial constructions, wonderful accents of vaulted arches, tile floors and checkered textiles, and Ambrogio's earthy solidity. Furthermore, the vase is thoroughly painted in acrylic over gesso. The overall body is a mint green and the arch forms are banded with a gradation of black and white. While this practice of painting the metal's surface is not new, it remains unusual and holds the promise of a rich, added dimension for esthetic inquiry.

Another metalsmith who used a historic reference took a more stylized approach. Leonard Urso's *Gift* offers no escape from the fully reclined, static figure centered at the bottom of this elongated bowl. The reference is decidedly Egyptian, reminiscent of mummy and mask forms. As with the arches of Long's vase, this figure, in high relief, is flanked by deep, angled sides covered with a systematic machine texture that creates a rarified atmosphere, brilliant and radiant like a rock garden rendered in fine silver. The figure is pared to its barest essentials, arms folded over chest, legs diminishing into the bowl, as does the head. This form of stylization has been a common treatment in Urso's gold jewelry and works well on this scale. The title might indicate the gift to be a vessel for the "splendid journey" of spirit life after, or as a door to a past. Both of these mysterious indications hold a common intrigue in our society.

Tom Muir and Michael Tom sent work equally useless as functional holloware, existing instead for the temporal experience they evoke. They speak to opposite sides of the same spectrum. Muir's *Silver Vessel* celebrates the refined machine esthetic of the last century, where layers and slices of ambiguous forms collect upon the central vessel along with organic accumulations. The coexistence of these disparate elements seems to create a sort of ecosystem. Tom's *Hollow Shell of a Stone*, on the other hand, reflects on the condition of the earth and the overtones of society's spiritual decline and cultural upheaval. The stone breaks up like an egg, and is partially staked in a desperate attempt to hold the rock together. He successfully creates the feeling of weight and lightness simultaneously.

It is always a pleasure to see fine examples of holloware by well-known metalsmiths. The remaining exhibitors were: Candace Beardslee, Pat Flynn, Tom Markusen, John Marshall, Claire Sanford, Helen Shirk and Debra Stoner.

William Baran-Mickle is a metalsmith and writer living near Rochester, NY.

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Mr. Lewis needs to be more open-minded to make room for the desperately needed changes in the evolution of the metalsmith and to support anyone who can successfully open doors for the expansion of our work beyond the somewhat stagnant and exasperating level it has maintained for years.

Robert Lee Morris, New York City

Dear Editor:

I am mildly aghast that such a gorgeous publication as *Metalsmith* has been temporarily reduced to vindictive, tabloid journalism, performed single-handedly by Mr. Keith A. Lewis.

I refer to Mr. Lewis's donation of a full one-third of his entire review to a very personal, often snotty attack on Robert Lee Morris and his presentation at the conference in Atlanta. If indeed he felt that Morris's presentation was all that offensive to him, he logically should have given only passing press to it. But rather, one quickly and easily deduced that Mr. Lewis obviously "has it in" for Morris and those like him. Why is that? What's the reason for the dirt? I believe it calls for some analysis, from the sidelines.

On every one of his journalistic bylines, Mr. Lewis chooses to be described as a "Metalsmith, chemist and gay/AIDS activist from Ravenna, Ohio." My reaction each time to this portrayal is, what does being a gay/AIDS activist have to do with art, metalsmithing, jewelry or writing for *Metalsmith* magazine? (Obviously, even to the most brain-dead, nothing at all.)

I personally play a mean game of billiards. However, my by-line does not read "Hydrometallurgist, master caster and pool room aficionado." Nor do I feel the pressing need to sign my name to letters and documents, then write heterosexual beneath it.

The obvious reason it is there, in Mr. Lewis's case, is to remind the rest of us, and the world, of his minority, sub-counter-cultural status. Once one realizes this fact, one can easily see how Mr. Lewis (next to nil mainstream) legitimizes his attack on Morris (epitome of mainstream). Mr. Lewis must really have a burr under his saddle to warrant this kind of negative, immature and calculating display. An ambush of character, from one who appears to lack same.

His criticisms of Morris are thus based on his minority perceptions of unfairness, concerning indefinable differences between art and craft, and subsequently, the success attained or money gleaned from either/or. This brand of comparison, mind you, coming from a man whose offering to the industry consists of piercing "septums, penises, nipples and clitorises..." (quote from *Metalsmith*, Summer 1991). Mr. Lewis then scratches his head and wonders why *Vogue* and *Elle* don't call.

He then laments: "Morris is one tiny tin God whom we shouldn't bow to and whom we won't get respect for embracing." His next line describes the standing ovation given Morris by the enthusiastic crowd at the presentation. Again, doing his damn best to display his minority view once more, and in doing so, convincing the rest of us of his obvious parting of the way with reality.

But where he goes on to state, "We need people who embrace the exceptional, not the mediocre..." one can only say that I hope Mr. Lewis isn't referring to himself or his work. I would remind him that being different does not necessarily mean being exceptional. And that mediocre people who heavily criticize and attack exceptional, successful ones are, in fact, giving them their highest compliment.

When and if Mr. Lewis becomes successful, it will have little to do with his critiques, vocabulary, writing ability or being a gay/AIDS activist from Ravenna, Ohio, but rather, it will have more to do with the constructive criticizing every day of his own work and methodology, finding a better way and a higher attainment of his own goals. You know, the old fashioned way. Earn it!

Marc A. Robinson, Owner, C.O.O.
Precious Metals West/Fine Gold, Los Angeles, CA

Dear Editor:

From cover to cover you covered it all in your Spring 91 issue of *Metalsmith*. I traveled to all the shows in the USA and even across the sea to England with Wendy Ramshaw's work, which I've watched progress since meeting her in 1974. The wonderful article on our beloved state treasure Carl Jennings brought me home to California. Thank you. Thank you.

I do regret the lack of color that would have enhanced Peter Chang's work. So fortunate that enamelist Harper was covered in the Winter 91 issue. Hope we can afford to have it back soon. Also I am getting up there with Ralph Mansfield and would appreciate slightly larger print on some articles.

Kay White Quinn, Mountain View, CA

Dear Editor:

Re: "Jewelry, It's NOT a Pretty Picture" (Summer 91) – Susan Kingsley purports to investigate the function and meaning of jewelry in our culture, while in fact she has merely underscored the power of advertising with examples of particularly offensive (sexist, racist) images and texts. One can substitute the jewelry with cars, fur, soap or pipe wrenches and draw the same conclusion – advertising can pervert anything. That any artist, especially a feminist, would stop making jewelry on this account is a surrender to the insidious authority of this medium.

Jill Slosburg-Ackerman, Cambridge, MA

Dear Editor:

I wanted to say that I found your editorial in the last issue (Summer 91) extremely interesting. I find the diversity within our community exciting: the fact that you cannot look at a piece out of context (without any prior knowledge of or exposure to the field) and immediately know its roots. Also, the fact that as Americans our roots (history, ancestry, what have you) *are* immensely diverse – I think this fact is illustrated in the great range of different voices to be found working within the medium. One thing I have also found illustrated as I traveled a bit was the fact the individualism, although always ostracized, is generally much more glorified as an ideal here, implicating the freedom allowed or encouraged in America (although this is also a fallacy, of course, as ever, because one can only honestly speak of greater or lesser extents of freedom – forging an individual identity is maybe less of a battle here, but, none the less, it is always a battle). I find within craft that there are so many different voices equally valid as *American voices*, which only divinely illustrates the American melting pot. But many of us find a special unity in having chosen a particular medium, and, as craftspeople, I think there is tradition in a unity not just of minds but a unity in choosing to express our individual selves through our hands, in a way, before and/or maybe *beyond*(?) knowing/knowledge, intuitive rather than learned. You can see in our community that individual sensibilities have been honed, and not just accepted (individual truths as opposed to a society's, a school's, etc. "truth").

...and then I went further in the magazine and read Susan Kingsley's article, indeed, quite a frightening medium I've chosen to work within! All of a sudden I wonder (again) if we have enough *force* to battle and eradicate so many and such deeply seated stereotypes. But the fact that such stereotypes are so politically *incorrect*, so gruellingly unattractive to any mind with even a glimmer of awareness is that much more of a reason to want to forge a voice within jewelry that defies its vilely sexist history...

(I do talk too much!) One of my reasons for touching upon the thoughts raised here was to say that the dialogue of ideas *Metalsmith* incites are wonderful, the magazine makes me that much more deeply fond of the admirable community I've chosen to be a part of.

Claire Dinsmore, Rocky Hill, NJ

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Compiled by Joanne Polster

Abbreviations are as follows:
il denotes illustrations and text;
illus denotes illustrations only;
por indicates photograph of the artist;
exh or *bk rev* indicates exhibition or book review;
Su, F, W, Sp indicate Summer, Fall, Winter or Spring issues respectively.
An asterisk indicates major articles or reviews.

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Etruscans-History; *9/4:14-21 F89 (6 ils); see also: Metalwork, Etruscan
Evans, Chuck; exh rev 10/3:44 Sp90
Evans, James; Crafts Council, London closing. Letters to the editor, reply. 10/2:6 Sp90; Gry Eide: Galerie RA, Amsterdam, Netherlands. 9/4:45 F89 (il); Report from England: British jewelry and German jewelry. 10/1:12 W90 (il)
Ewing, Susan; *8/4:32-3 F88 (3 ils); The copperwork of Santa Clara del Cobre. 9/1:30-33 W89 (8 ils); exh rev 10/2:50 Sp90
Exhibitions; See also: Specific subjects, e.g., Jewelry exhibitions
Exhibitions-Canada; David Didur, recent work: Prime Canadian Crafts, Toronto. Carole Hanks 8/3:48 Su88 (il)
Exhibitions-England; The Work of angels: masterpieces of Celtic metalwork: British Museum, London. Deborah Norton. 10/3:47 Sp90 (2 ils)
Exhibitions-U.S.
IA; Art: jewelry and metalsmithing: College of Design Gallery, Iowa State University, Ames. Jean Sampel. 10/3:44 Sp90 (2 ils)
IL; Function-non-function: Rezac Gallery, Chicago. Catherine Jacobi. 10/2:47 Sp90 (2 ils)
MA; Short runs: Motto, MDF: Cambridge. Daniel Jocz. 10/3:49 Sp90 (2 ils)
NYC; Kayserzinn pewter: Museum of Modern Art, Cara McCarty. 10/2:38-9 Sp90 (il)
NYC; Recent sightings: review of the bookbinding exhibition at the Metropolitan Museum of Art. 9/2:6 Sp89 (il)
NYC; Silver new forms and expressions: Fortunoff, Janet Koplos. 10/2:50-51 Sp90 (5 ils)
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NYC; Young Americans 1988: American Craft Museum. Letters to the editor. Rosa Silver. 9/4:6 F89
TN; Contemporary metal vessels: Sarratt Gallery, Vanderbilt University, Nashville. 9/3:50 Su89 (2 ils)
VA; The artful chair: Target Gallery, Alexandria. Jan Maddox. 10/3:50 Sp90 (2 ils)
WI; Structure and surface: beads in contemporary American art: John Michael Kohler Art Center, Sheboygan. Mark Richard Leach. 9/4:22-9 F89 (6 ils; cov il)
Exhibitions, Solo; See: Jonathan Bonner; Alexander Calder; Jan Craft; David Didur; Mary Douglas; Max Fröhlich; Gretchen Goss; Mark Hartung; Brent Kington; Curtis LaFollette; Pamela Lins; Helen Mason; Rodney McCormick; Tim McCreight; Joyce Scott; Helen Shirk; William Underhill; Patricia Woods
Farmer, Sam; *exh rev. 8/4:51-2 F88 (3 ils)
Fashion; See also articles under Stiletto, A.
Fauser, Hermann; Illus: *Jardiniere*, pewter. 10/2:39 Sp90
Feldman, Dan; *9/3:38-41 Su89 (3 ils); Addition: Footnote to article "Focus: Dan Feldman" (Su89). 10/1:50 W90
Fenster, Fred; exh rev 8/3:46 Su88 (il)
Fenton, Ranger; exh rev 9/3:22, 23 Su89 (il)
Ferrazzini, Pierre-Alain, jt. auth.; See: Rodgers, Susan
Ferrell, Robert; exh rev 8/3:21, 22 Su89 (il)
Ferrini, Vincent; Alexandra S. Watkins and Nancy Michel: Body Sculpture Gallery, Boston, MA. 8/3:51 Su88
Fike, Phillip; Illus: *Gaudeamus igitur*, bowl, pewter, gold, bronze, silver, copper. 8/4:23 F88; Illus: *Halley's Fibula*, steel, gold, niello 9/3:12 Su89
Fink, Tone; Illus: *Achselzuchgewand*, paper and tape. 10/2:14 Sp90
Finkelstein, Lydia Brown Marjorie Schick; a retrospective: School of Fine Arts Gallery, Indiana University, Bloomington. 10/3:42 Sp90 (2 ils)
Fisch, Arline; *8/3:14-19 Su88 (16ils; 1 col; cov il)
Flöckinger, Gerda; *10/2:32-7 Sp90 (7 ils)
Floden, Roberta; Margaret Barnaby: Jewelry: Susan Cummins Gallery, Mill Valley, CA. 8/4:47-8 F88 (2 ils); Joyce Clements: celestial sphere series: Susan Cummins Gallery, Mill Valley, CA. 9/1:41-2 W89 (2 ils); Sandra Enterline: Susan Cummins Gallery, Mill Valley, CA. 8/4:51 F88 (2 ils); Randy Long: Susan Cummins Gallery, Mill Valley, CA. 10/2:46 Sp90 (il); D.X. Ross: jewelry. 10/1:49 W90 (2 ils); H. Charles Schwarz: metal: Susan Cummins Gallery, Mill Valley, CA. 8/3:45-6 Su88 (il); Joyce Scott: Beaded jewelry and small sculpture: Susan Cummins Gallery, Mill Valley, CA. 10/3:45 Sp90 (il); Didi Suydam: Susan Cummins Gallery, Mill Valley, CA. 9/2:49 Sp89 (2 ils); The Susan Cummins Gallery. 9/1:40 W89 (4 ils)
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Flynn, Genevieve; exh rev 10/4:44 F90
Flynn, Pat; *exh rev 9/3:43 Su89 (2 ils); Illus: *Brooch*, 1987. Steel 18k gold, opal, diamond. 8/3:42 Su88
Fong, Steven; Illus: *Inside/outside* (shoulder jewelry), copper, patinated. 10/2:14 Sp90
Font, Anna; exh rev 10/4:39 F90 (il)
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Friedlich, Donald; exh rev 8/3:49 Su88; *exh rev 9/3:52 Su89 (2 ils); *exh rev 10/4:40 F90 (2 ils); The closing of doors: an interview with Garth Clark by Donald Friedlich and Judith Mitchell. 10/3:14-15ff Sp90
Freund, Elsa; *10/3:24-7 Sp90 (4 ils)
Fröhlich, Max; *exh rev 9/3:46 Su89 (2 ils)
Fuente, Larry; exh rev 9/4:24 F89
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Goeckler, Holly; Gretchen Goss, Mark Hartung, Alan Burton Thompson: Owen Patrick Gallery, Philadelphia, PA. With Myra Mimlitsch Gray. 10/2:45 Sp90 (2 ils)
Goldin, Renee; Master of ceremony: designers of new Judaica: B'nai B'rith Klutznick Museum, Washington, DC. 8/4:52-4 F88 (3 ils)
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Goss, Gretchen; *exh rev 10/2:45 Sp90
Graham, Anne Krohn; *exh rev 8/4:52 F88 (il)
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Wittersheim, John; *exh rev. 8/4:48-9 F88 (il)
Woell, J. Fred; *exh rev. 9/3:42 Su89 (3 ils); Illus: West of Jersey pendant, 1987. copper, brass, silver. 8/3:42 Su88; Illus: *Fetish* (pendant), wood, brass, copper. 98/3:6 Su89
Wolf, Toni Lesser; Betty Cooke: total design in jewelry. 9/2:38-42 Sp89 (8 ils); The Helen Drutt Gallery, Philadelphia/New York. 9/4:38-9 F89 (4 ils); Eva Eisler: Helen Drutt Gallery, New York City. 9/2:48 Sp89 (2 ils); Paul A. Lobel: innovator of mid-century design in metal and jewelry. 10/3:34-9 Sp90 (10 ils); Peter Macchiarini; a modern bohemian. 9/1:34-9 W89 (9 ils); "Silver Bill": William Spratling, creator of modern taxco silver. 10/1:30-35 W90 (6 ils); Ed Wiener's arts and ends. 8/3:26-31 Su88 (16 ils)
Wood, Joe; *exh rev. 9/1:47-8 W89 (2 ils)
Wright, Ann; exh rev. 10/3:44 Sp90
Wyckoff, Michael; exh rev. 10/4:44 F90
Yager, Jan; exh rev. 8/3:49 Su88 (il); Portraits of suggestion (John Prip). 8/4:19-20 F88
Yares, Clare; *exh rev. 10/3:46 Sp90 (2 ils)
Young, Ronald D.; Contemporary patination by Ronald D. Young (bk rev). Tim McCreight. 10/2:10 Sp90
Youngelman, Robin; exh rev. 10/3:50 Sp90
Yuen, Kee-Ho; exh rev. 10/2:50-51 Sp90 (il)
Zalewski, Iwona; exh rev. 9/3:21, 22 Su89 (il)
Zeran, Mary Margaret; exh rev. 10/2:50 Sp90
Zezza, Alessandro; On John Prip. 8/4:21 F88
Zimmerman, Michael; On John Prip. 8/4:21 F88
Zwillinger, Rhonda; exh rev. 9/4:24, 25, 27 F89 (il)

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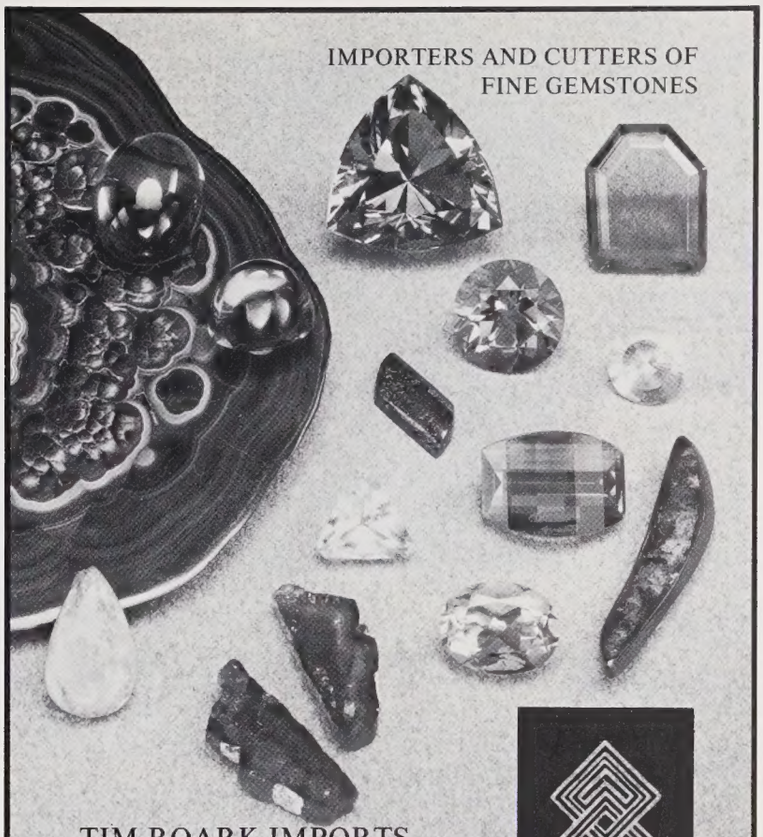

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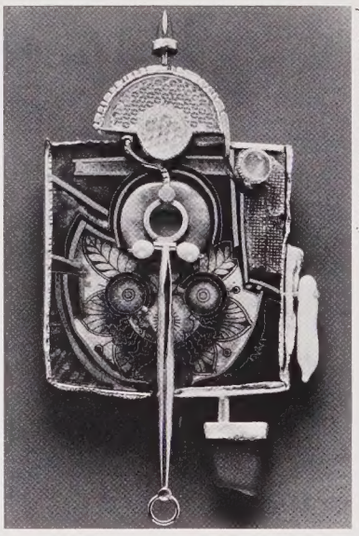

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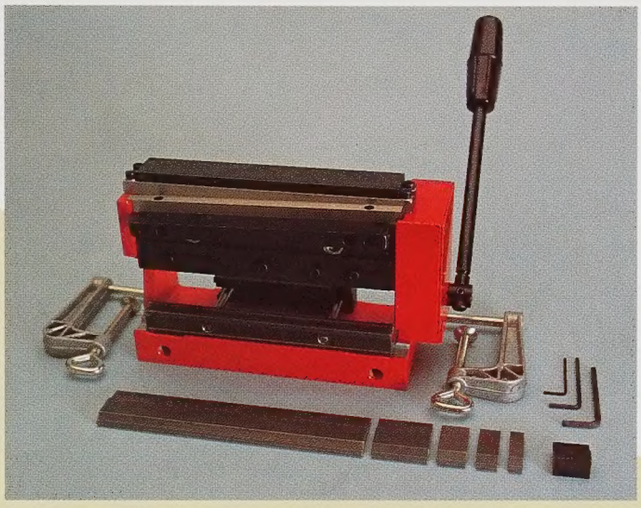

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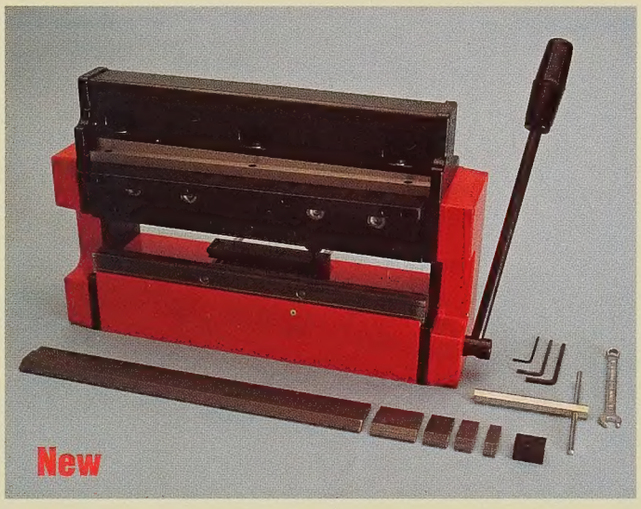

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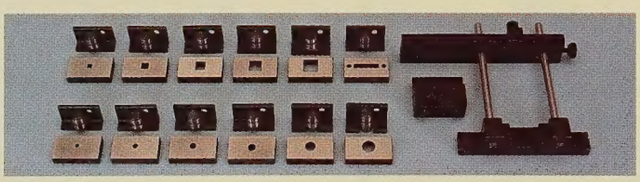

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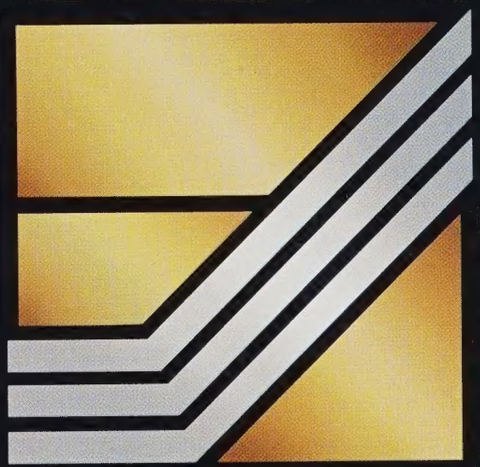

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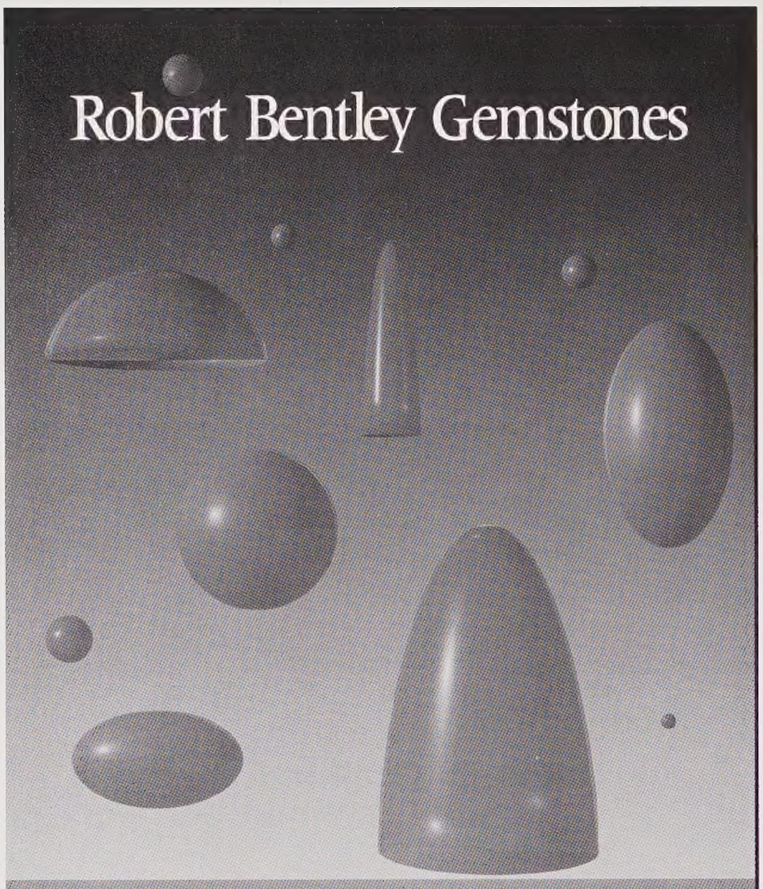

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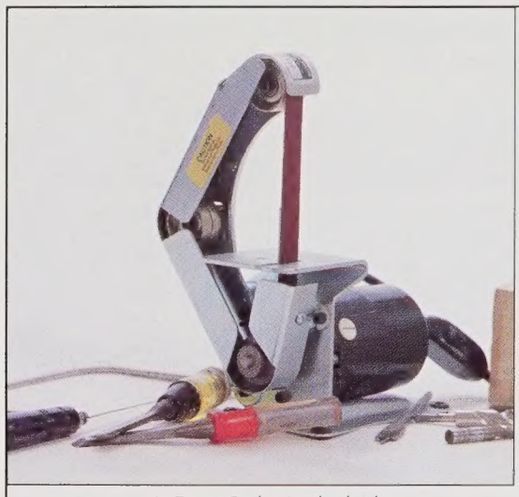

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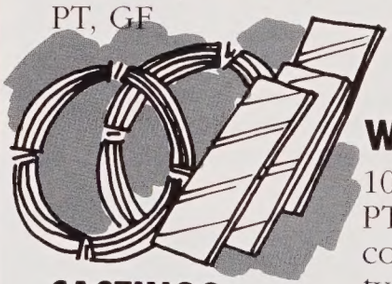

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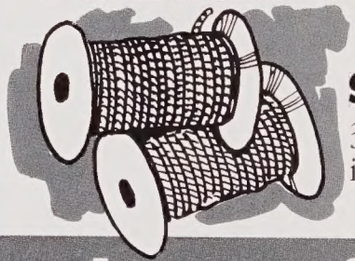

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The Society of North American Goldsmiths (SNAG) was formed in 1970 to promote contemporary metalwork and jewelry. Through its publications, services and advocacy, SNAG serves the fine art and jewelry communities. SNAG's publications and conferences provide technical information and critical insight to practitioners and teachers of metalwork. Professional metalsmiths, students, collectors, gallery owners and enthusiasts make up the dynamic mix of the Society.

Services

The Society's annual conference provides a forum for the exchange of many points of view. Speakers of national recognition offer stimulating discourse on a range of topics. Members of the Society attend the conference at reduced rates.

The Society sponsors important exhibitions of contemporary metalwork. Past SNAG shows have been mounted at the Renwick Gallery, the St. Paul Museum of Art and several galleries in New York City. These exhibitions are usually restricted to members only.

The Society maintains an audio-visual library, which contains the portfolios of distinguished members and other notable metalsmiths. Members can rent slides, films and videotapes at a nominal cost.

The Society operates a discount book service, through which important texts on all aspects of the field can be ordered at a reduced price.

Publications

Metalsmith is the only magazine in America devoted solely to the metal arts. Please see the reverse side of this page for a detailed description of this exciting magazine. Membership in the Society includes a subscription to *Metalsmith.*

The *SNAG Newsletter* is published bimonthly and is available to members only. It features timely information on exhibitions, work-shops, conferences and job opportunities throughout North America.

Membership Categories

The Society offers several types of memberships, each tailored to a specific level of involvement in the field of contemporary metalsmithing.

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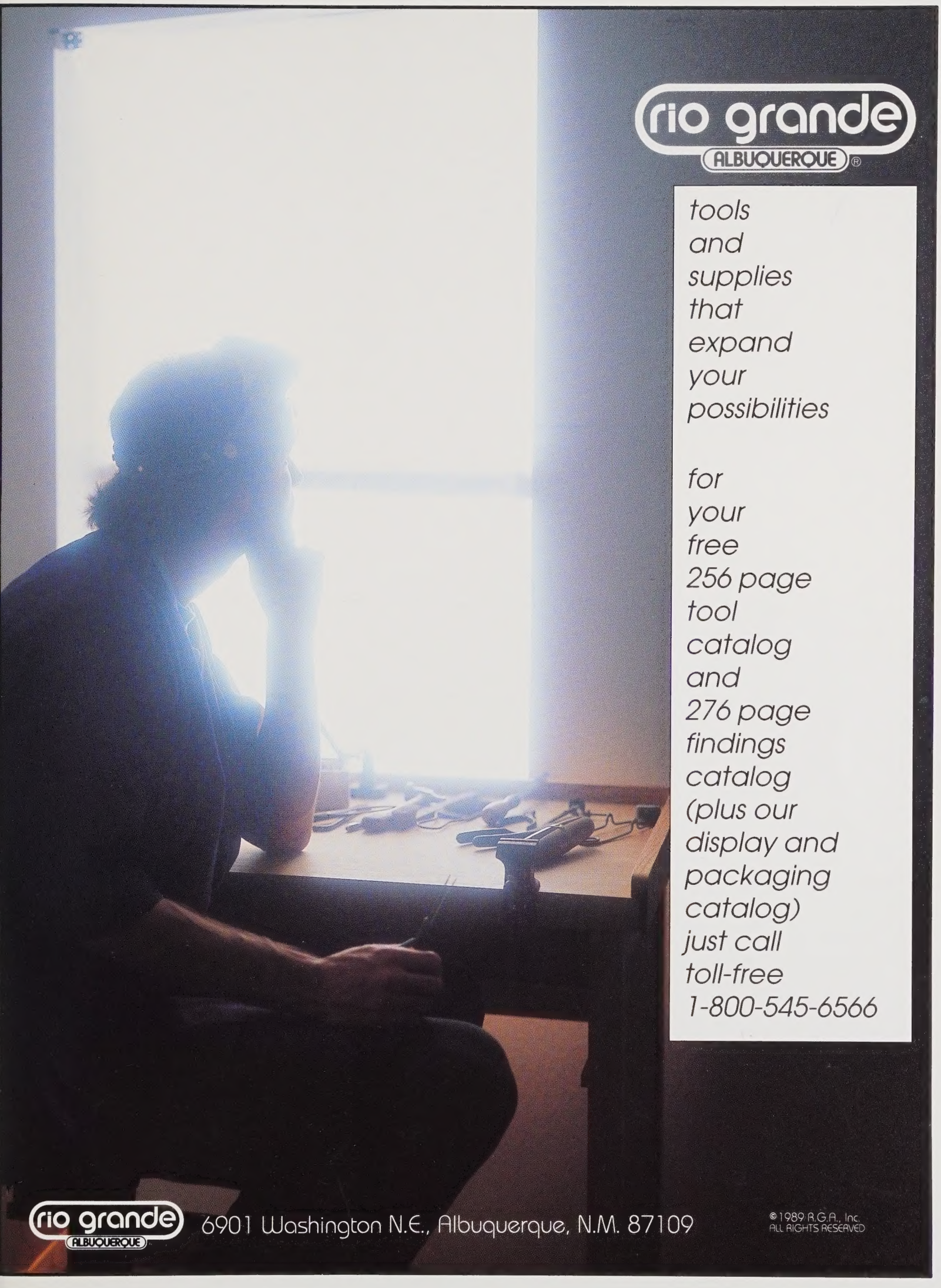
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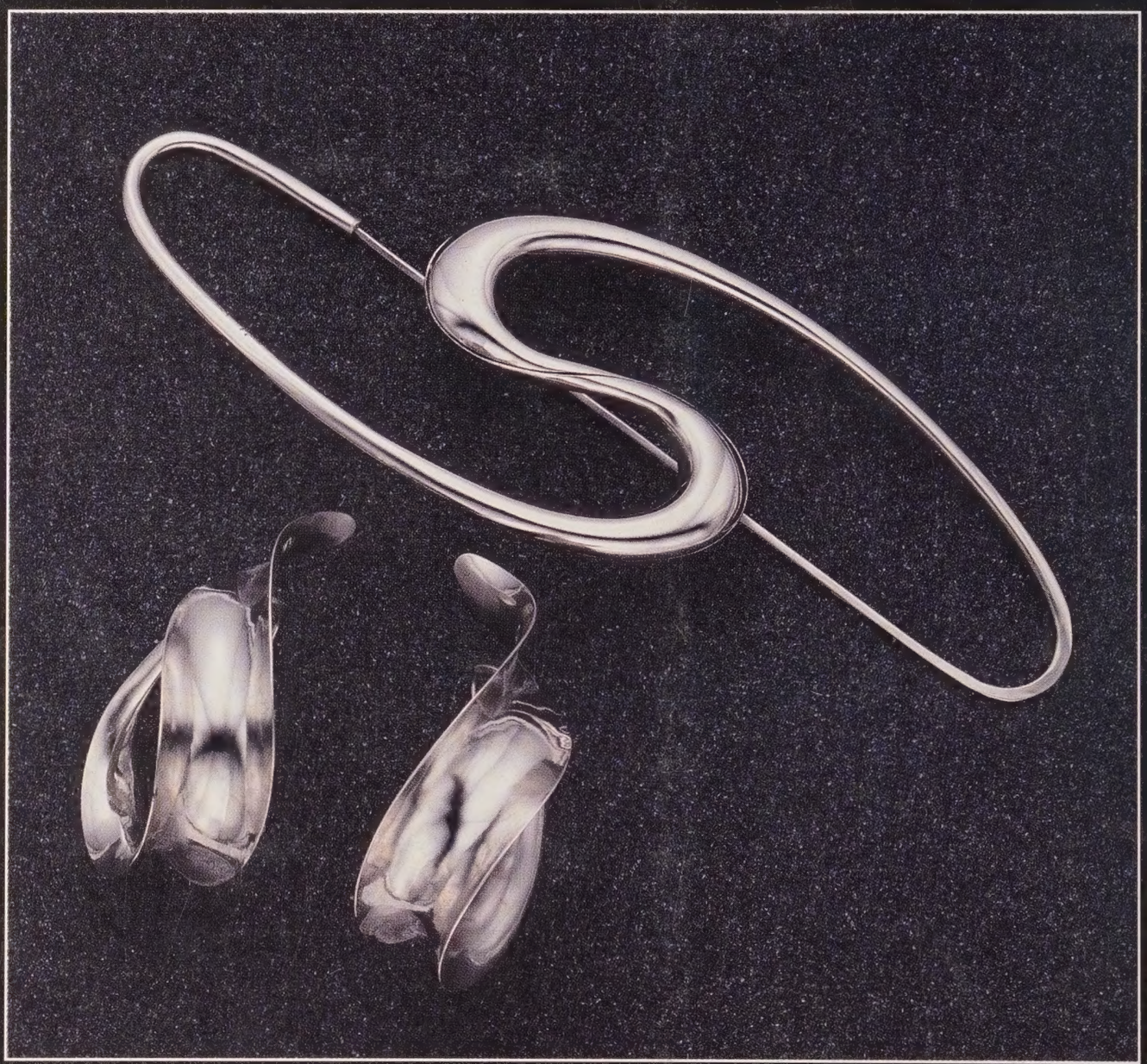

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